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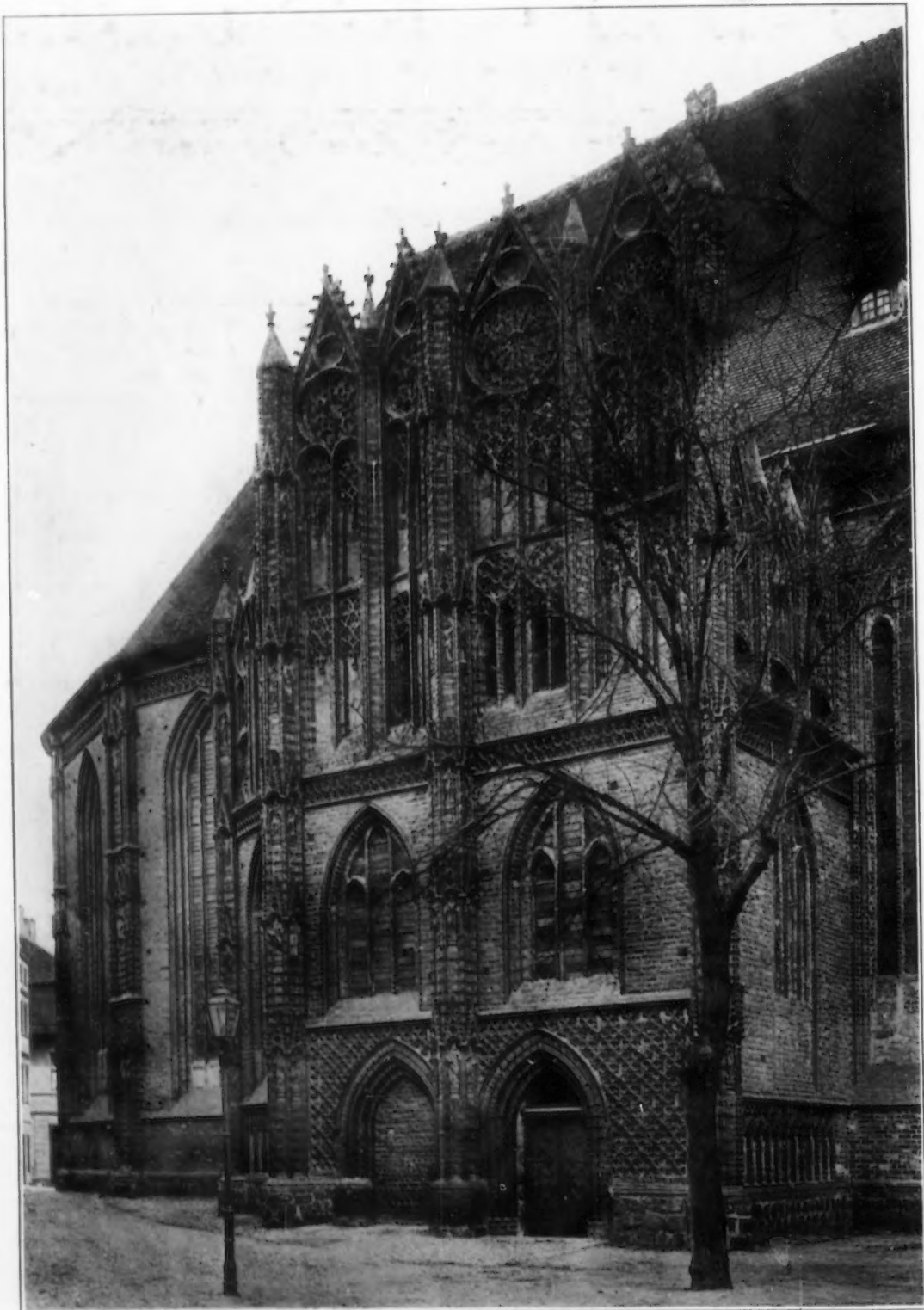
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CHURCH OF ST. CATHARINE, BRANDENBURG, GERMANY.

THE BRICKVILDER

VOL. 17 NO. 12 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY DECEMBER, 1908

The Denominational Church—I.

BY C. HOWARD WALKER.

THE church in America which is neither Episcopalian nor Catholic, which has deliberately abandoned ritual and traditional ceremony, the church which in its advocacy of simplicity in forms of worship has at times approached a formal austerity, has naturally thrown aside tradition of plan and incidentally developed new characteristics of plan produced by novel conditions.

This has been especially the case in the United States where church edifices, simple as all pioneer work must be perforce of economy, retained this desire for simplicity, partly because it was a protest against luxury, partly because it formed its own precedent, and at the time that the meetinghouse began to require further development in accordance with growing needs, there were in the land few if any church buildings which would serve as either standards of merit or suggestions of advance. The whole condition of non-traditional church architecture has been chaotic, as is manifest in the results, for it is evident that the churches in America are not its crowning architectural achievement.

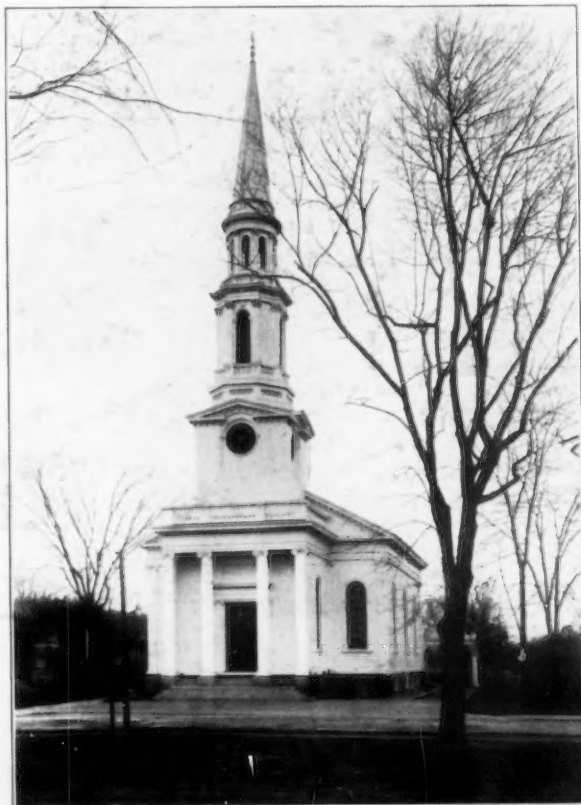
Let us compare for a moment the conditions determining the architecture of the Roman Catholic church, the Church of England, and its American brother the Episcopal church with the conditions influencing the edifices of all other denominations. With the former the facts are positive, the architecture traditionally either of a classic type derived from adaptations of Roman basilicas, or Gothic, from the established forms of the cathedrals and churches of the middle ages; in both cases developed from the necessity for impressive ritual, processional functions,

occasional accommodation of the entire public, and constant and continuous occupancy by some portion of the people. The church therefore is initially conceived at its maximum capacity, with each detail absolutely determined by the exigencies of a service elaborated to the finest minutiae, and at the same time is capable of performing the service to the many or the few.

This was accompanied by a practically unlimited exchequer from gifts or tithes, which, in the earlier days when the architecture was in its apogee, were obtained as often by coercion as by persuasion, or else from sympathetic piety. Associated with these two conditions of definite type and adequate means for erection of the building, and partly occasioned by both, was the existence of a body of church architects, either ecclesiastics or laymen, and of guilds of masons, carpenters, etc., whose chief efforts for successive generations were devoted to church building.

These architects grew up within the cloister walls or under the church protection, they believed religiously in the work they were doing, loved it, gloried in it, were in awe of it. They were monks, priors, bishops, prelates of all classes, plan-

ning the work for the glory of God, and not daring to build less well than their predecessors, and as assistants they had workmen with as great religious fervor as themselves, and often with the fanaticism which gives ecstasy to the uncultivated, and they never dreamed of doing their work inefficiently or ignorantly, nor of introducing novel experiments without good and sufficient reason. Little wonder that the results of the efforts of these men should have produced a church architecture,



THE OLD CHURCH FACING THE GREEN, LEXINGTON, MASS.



ARLINGTON STREET (UNITARIAN) CHURCH, BOSTON.
Arthur Gilman, Architect.

whether classic in style or Gothic, which has become the source to which all turn for precedent and which has established tradition.

Compare with this the anomalous condition of the churches in America, which have not recognized or desired to recognize this tradition. Denominations which from desire for freedom of thought have withdrawn from the parent church, are at first antagonistic to it even to avoiding reminiscence in architecture. Of many sects, and small groups of people, instead of entire communities, limited therefore in the number of individuals in each church and consequently with comparatively little money, and with no coercive powers to obtain it, the sole income coming not from fixed tithes but from an optional pew rental and the contribution box, the possibilities for fine church building have grown but slowly and only with the increasing prosperity of certain individuals among the parishioners. For it is a recognized fact that intellectual capacity is often disassociated with religious conviction, and with constant religious fervor. The intellectual idea produces the desire at least for a mental control which may create powerful sustained action, but seldom ardent enthusiasm of expression.

Therefore the building of churches is no longer from a wave of thankfulness such as created Santa Maria Della Salute and the Redentore in Venice, but is a deliberate effort of a comparatively small body of men working within limited bounds and assisted by occasional munificence. As compared with the epochs of great building the opportunities are slight. The architects of the great churches were a part of the church body; the builders were sympathetic with the architects; both knew and understood the traditions and their causes.

The traditions of the denominational church can be summed up in one phrase, Freedom of Thought. It requires either a sense of wrong or a certain amount of conceit to break away from tradition, and in either case the first impulse is to avoid the forms in which the tradition is expressed. Christianity at first avoided the forms of paganism, the denominational church avoided the forms of ecclesiasticism. In America the early church and the town hall were sometimes one, and often could be mistaken for each other. Limited in numbers and in funds, avoiding tradition and with no influence of existing churches about them, without architects of ability, and with all sorts of local novel conditions becoming associated with the church in order to give it life-blood, what wonder that the expression of architecture in the denominational churches of America should be crude and chaotic.

Here is the spectacle of small communities of people each attacking a serious problem without previous knowledge or experience, and trying at the same time that they make ends meet, to appear to be doing a greater piece of work than their conditions justify.

The immediate result of such an attitude of mind is unintelligent imitation; imitation of materials to reduce cost, imitation of plans of larger work which when reduced become inadequate, imitation of some piece of architecture that has been seen, regardless of whether it is at all related to the conditions or not, and as a natural consequence, diminutive cathedrals in wood, little St. Peter's in concrete. Here was a chance if ever one existed to work *de novo*, to take the conditions of the problem and the



FIRST BAPTIST CHURCH, COMMONWEALTH AVENUE, BOSTON.
H. H. Richardson, Architect.

materials and funds at hand, and while associating with them some symbol of the church to denote the purpose of the building, work out a solution with simplicity.

Occasionally churches are to be found in which this was done, but as a rule crude affectation is altogether too conspicuous.

Assuming that the desire is to build the church simply and of materials at hand, what are the essential features of its plan? The denominational church is focused upon its pulpit, not upon the altar; it is almost entirely free of ritual, and requires little provision for processional functions other than wedding and funeral ceremonies. Its congregation meet at stated times and are seated in rented fixed seats, not entering and leaving the church at all hours. Next in importance to the pulpit is the organ and choir, which choir is small, and excepting upon



FIRST CHURCH (UNITARIAN), BOSTON.
Ware & Van Brunt, Architects.

certain festivals, takes comparatively small part in the services.

As a result of these conditions, the chancel as such ceases to exist, and becomes merely a niche, the raised altar does not appear, the communion table being placed on the level floor, and the elevated pulpit becomes the principal point in the church. As the ritual, which is used by the congregation, has grown less in importance, the sermon, to which the audience is to listen, has become of more importance, and it is desirable that each person should be able to readily see and hear the minister. All intercepting piers, columns, etc., have therefore become eliminated and the aisle is no longer the cathedral aisle, but the name is merely applied to the passage between the rows of seats, and the body of the church becomes a large audience hall with a niche and platform at one end. Partially from tradition, partially from simplicity of

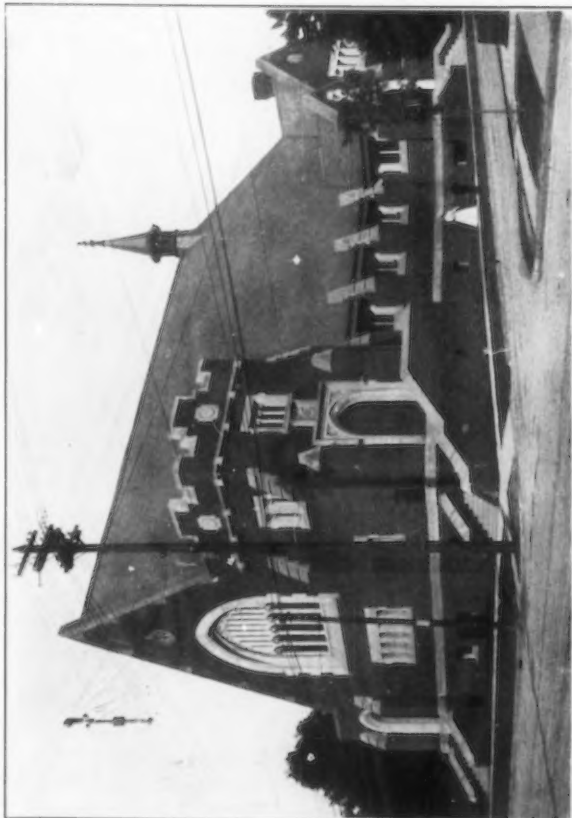


CHURCH AT ST. LOUIS.
Peabody & Stearns, Architects.

treatment, this hall is in most cases rectangular in plan, but it often takes the polygonal or the circular form of an auditorium, and it is becoming usual to slope the floor so that each individual may see as well as hear readily. Manifestly the limitations of size of this audience room are influenced, first by the distance at which a normal voice can be easily heard, which is somewhat over seventy feet, and next by the length of span of the roof trusses, of which the cost increases rapidly beyond forty feet. It is important that this room should be as well proportioned within as without, and it has none of the details of deep embrasures, piers, columns, etc., of



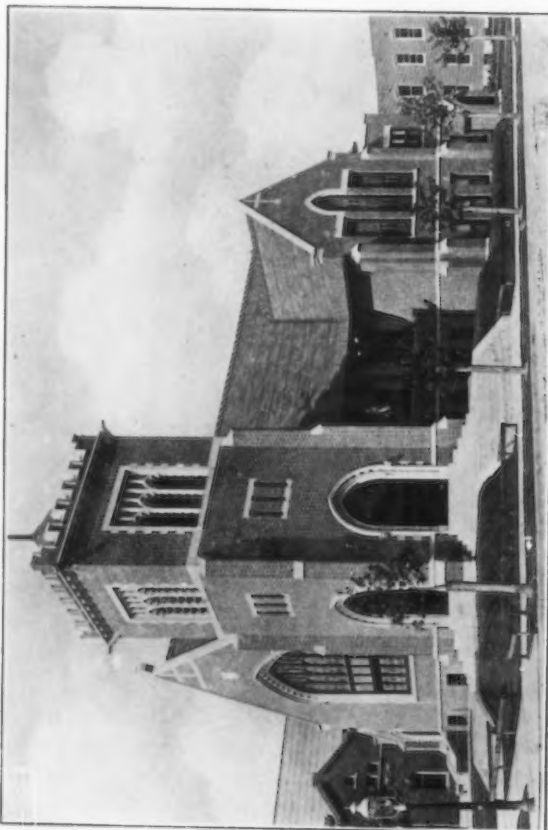
CHURCH AT BOSTON.
C. Howard Walker, Architect.



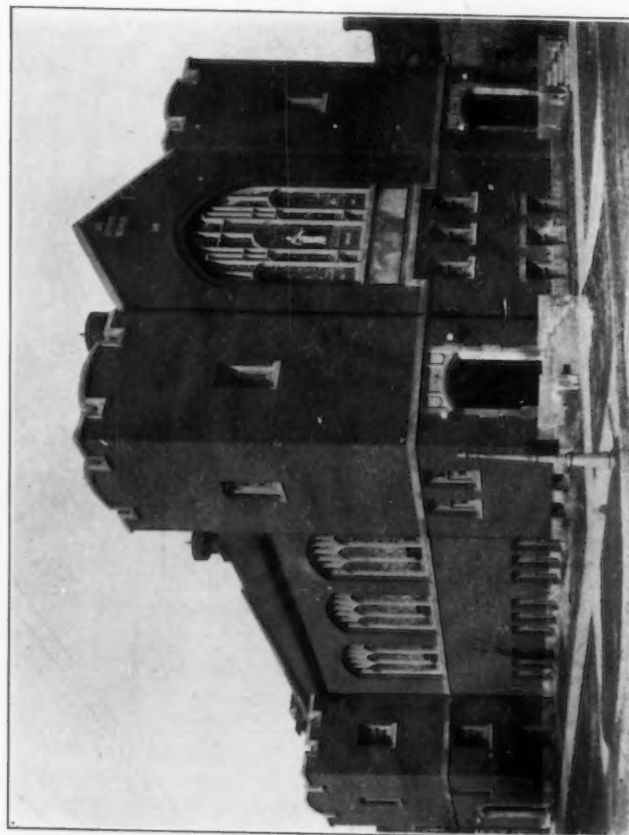
WINDMERE PRESBYTERIAN CHURCH, CLEVELAND,
J. Milton Dyer, Architect.



CONGREGATIONAL CHURCH, ATTLEBORO, MASS.,
George F. Newton, Architect.



CHURCH OF THE MESSIAH, ST. LOUIS,
Mauran, Russell & Garden, Architects.



BAPTIST CHURCH, CHICAGO,
Frost & Granger, Architects.

the ecclesiastical churches. It has already been mentioned that the great churches were planned for maximum requirements, so that the entire community could be accommodated during great religious functions, and the comparison should be made between them and these other churches, each of which has a comparatively small fixed congregation.

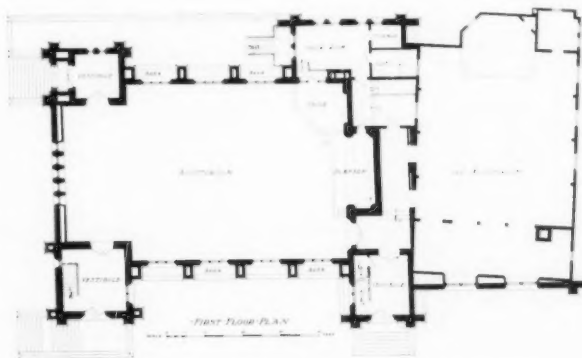
But associated with any church is religious instruction for the young, which has developed into the Sunday school. In the cathedrals pupils are taught either in the body of the cathedral between services or in the chapels, but in the modern American church a Sunday school is necessary, a large room without fixed seats accommodating a number of somewhat more than half the congregation. It has been found that if the Sunday school can be so planned that it can be opened into the church that it will increase the capacity of the church at exceptional times and allow a smaller church to meet all desires. Instead, therefore,

great height of exterior wall. The next development in this arrangement comes from the subdivision of the Sunday school room into class rooms. Sometimes these rooms are merely adjacent rooms to the main Sunday school room, at times the class rooms only exist, and

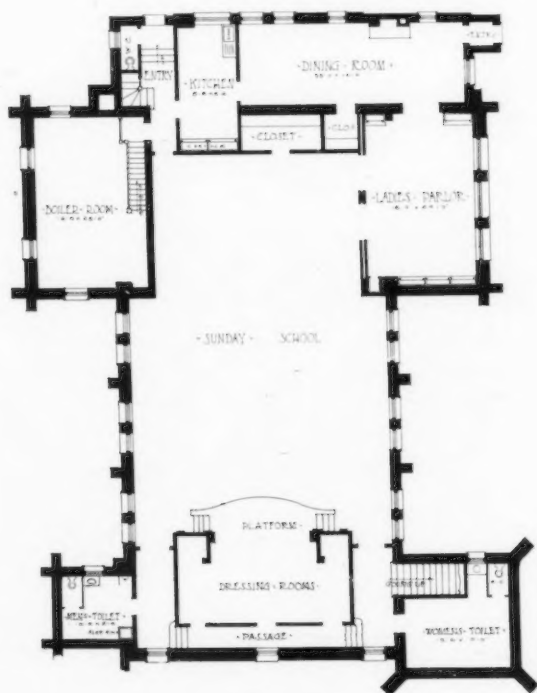
these are as far as possible arranged to increase the seating capacity of the church by opening into it with folding or sliding doors. As the class rooms do not require as great height as the church, they may have either other class rooms or galleries over them opening into the church. It is evident therefore that the class rooms are becoming to the modern American church what the chapels were to the ecclesiastical church, that

is, adjacent cells to the main cell, but that they are used for a very different purpose.

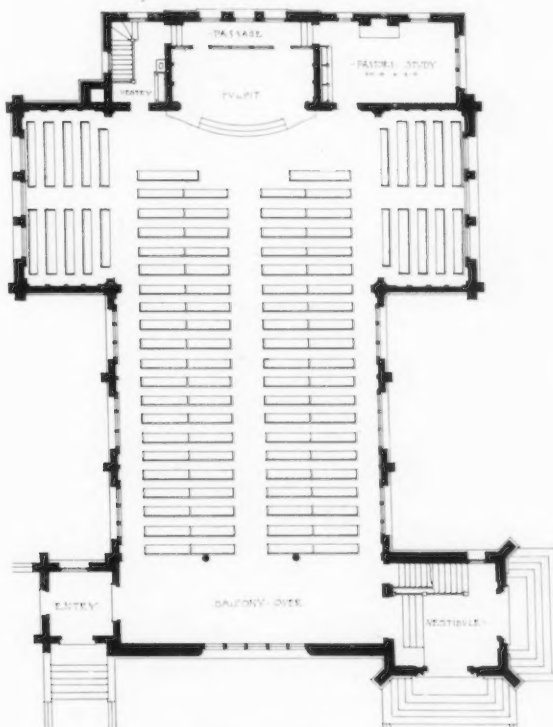
As manifestly these class rooms will be of no benefit as parts of the main auditorium, unless they are within easy hearing distance of the speaker, the whole tendency



WINEMERE PRESBYTERIAN CHURCH, CLEVELAND.
J. Milton Dyer, Architect.



BASEMENT PLAN.



MAIN FLOOR PLAN.

CHURCH OF THE MESSIAH, ST. LOUIS.
Mauran, Russell & Garden, Architects.

of the pupils being taught in the church, the Sunday school is practically an isolated portion of the church which may be thrown into it. This method of increasing floor area and seating capacity has in the smaller churches taken the place of galleries, which required

has been to concentrate the masses of the plan near the pulpit, to broaden and shorten the church, and to have the class rooms in pseudo-transepts. But all traditional type of plan might as well be abandoned if this desire is paramount to the church authorities, for there is no doubt

in regard to the best mutual relation of cells for this purpose. Either the body of the church should be an octagon or a hexagon with the class rooms opening from each of the sides, or it should be a Greek cross with the class rooms in the transepts. Galleries can be used with either type. In all churches of this character, light can be obtained above the class rooms or from the ceiling. It will be obvious that a church of the character described covers large ground area, and would cost considerably more than one where the Sunday school was placed under the church in a high basement.

This second type of church, the one with a basement, high out of ground, is a development of the necessity for

economy both in regard to land and to area of building, and is difficult to treat satisfactorily as far as the exterior mass is concerned, not so much because of the height of wall but because the basement window openings being short in height, require greater breadth than those above to give adequate light, and the church wall seems set up on legs. If there is marked slope to the land on which the church is set, advantage can be easily taken of the change in grade, but upon a level lot these high basement churches require very careful proportioning to obtain even a tolerable result, and if sufficient land can be acquired there will be much

greater probability of good architectural proportions where it is not necessary to have the basement high out of the ground. Here however, as in many other contingencies relating to the church in America, lack of funds goes far to jeopardize aesthetic results.

There has grown up in the church a social life which has little to do with the religious life of the congregation, excepting that it leads to an interest in the church as a factor in everyday life. In place of saints' days and the accompanying processions and pageants and the celebration of other events in the church calendar, there are now social entertainments, fairs, socials, etc., which require many of the appurtenances of a well appointed dwelling, with the

additional necessity of space for a larger number of people than would be present in all except very large houses. In place of the refectory of the monastery is the dining room, and while the kitchen is no longer of the size or capacity of the monastery kitchen, it is fully as necessary and quite as efficient. This department of church life is now almost wholly left in charge of the ladies of the congregation, and the fact that women have entered so largely into church organization in recent years has tended to enlarge this portion of the church plan. Not only is the dining room necessary but it has become nearly as large as the church and is becoming the center of a separate nucleus in the plan, the secondary

factors being the kitchen, men's and women's coat rooms and adjoining toilet rooms, and a ladies' parlor. The ladies' parlor is also practical as a committee room for the standing committee of the church and to a certain extent occupies the same relation to the modern church that the chapter house did to the cathedral. Either the dining room or the large Sunday school room is arranged with a large platform or stage, in connection with which are dressing rooms so that private theatricals can be readily given, and the whole department is much more secular than religious in its character. For this reason if for no other, it is less closely related



PRESBYTERIAN CHURCH, CHICAGO.
Howard Van D. Shaw, Architect.

to the body of the church than is the Sunday school, and in the natural development of the plan is somewhat isolated. There are three obvious methods of planning: one to place this portion, the social portion of the church plan, in the basement of the church, another to place it in a separate wing of the church, the third to place it over the Sunday school. Each of these methods is practicable and is influenced by the character of the lot and the limitations of expense. Placing these rooms in the basement, unless the church is on a side hill, is open to the objections already stated of a stilted, badly proportioned and perforated base to the building. It must be remembered on the other hand that these rooms, with

the exception of the ladies' parlor, are seldom used without artificial light, and need by no means have so much outside light as is ordinarily given them.

There seem to be no positive objections to the other two methods, excepting that the dining room is much more accessible on the ground floor than in the second story. This brings up the question of circulation. The circulation in the church is, from the mere reverential attitude of mind, gradual and without haste, and a large number of entrances and exits for the church seating four hundred or five hundred people is unnecessary excepting in case of emergency. It is well, however, to

desirable. The vestibules however, provided the egress be direct, need not be as large as those of the church.

The vestibules of the dining room and its accessory rooms should be ample, especially about the coat rooms. Staircases are in many cases governed by more or less admirable state laws. It is needless to say they should be broad, not less than 4.6 nor more than 7.0 wide and not more than 7.0 in height between landings.

American churches have no income from tithes, they are dependent upon pew rentals and contributions, both of which are fluctuating. They are, however, free from taxes. In small communities where land is to be ob-



METHODIST CHURCH, ST. LOUIS.

T. C. Link, Architect.

have ample space in the vestibules, both because at these points the converging streams of people from the different aisles meet at the end of the service and are apt to linger, and must necessarily wait for carriages in rainy weather, and also because the main vestibule at least is used as space in which to arrange wedding and funeral processions. In the smallest church there should be more than one direct entrance and exit in case of panic, even where the windows are near the ground. In any large church a door opening into the vestibule at the end of each aisle is desirable. The circulation in the Sunday school is more rapid, and immediate egress more

tained at small price, the burden of initial expense and also of cost of salaries and maintenance is much less than in large cities, yet these churches are proverbially poor, and in building, every possibility is compassed to obtain the most for the least money, both in superficial area of plan, character of materials, and cubical contents. Yet few church societies are content to eliminate a tower from their design, and a tower is a luxury of considerable cost. It has, however, come by tradition to be especially symbolical of a church edifice. Its original purpose being to elevate the bells so that they could be heard at a long distance to call to service, in many cases in American

churches it has entirely lost that function and merely stands as a symbol announcing the church. Often, however, it has the additional purpose of carrying a clock. It is so individual a note in Christian civilization that it will probably never lose its significance, and will never be abandoned and, as in the case of the New Brattle Street church on Commonwealth Avenue in Boston, will be kept as a monument even if the church itself is removed. Many of the classic churches, however, are without towers, or if possessing them, they are built independently of the church as campanile or bell towers. In the cathedrals, however, they became incorporated with the walls of the church, and occurred not only singly and in pairs at the west end but also at the ends of the transepts and at the crossing of the transept and nave. In each of these positions the smaller churches have imitated the cathedrals, and towers have been placed indiscriminately where it was considered that they would compose well in the general mass. They appear over porches, in angles, invading the interior at times, and since the appearance of the omnipresent iron girder, unapparent on the plan. It is obvious that a tower should be apparently strong at its base and that its corners especially should be adequately solid, also that it should not seem heavier at the top than at the bottom, and that it should appear to start from the ground if possible. Its walls therefore are thicker than those walls of less altitude, and even if it be built with steel construction it must have this evidence of third dimension to insure appearance of stability. If it is not on a prominent axis of the church, it should not be too much buried in the body of the church without a well announced reason, but gains in effect by apparent isolation. The tower at the crossing of transept and nave which occupies the position of the classic dome, is, if of masonry, an expensive structure and



BAPTIST CHURCH, SEATTLE, WASH.
Marsh & Russell, Architects.

usually out of scale, excepting in large buildings.

Up to this point we have considered the exigencies of plan of the denominational church, which can be rapidly summed up as follows: An audience room with or without galleries without interruption of sight or sound, and with all persons within hearing distance of the pulpit, which is the focus of the church; a shallow apse or niche back of the pulpit, which will accommodate visiting clergy, etc., and upon which may be the organ and choir though these can be in a gallery at the side or at the other end. A Sunday school department which is often arranged so that it will supplement the church, but which may be in a separate building or in the lower story. A social department which is adjacent to the church and which may be in a separate wing, or in the basement or over the Sunday school.

There are of course minor rooms, such as the choir room, minister's study, in some cases a baptistry, etc., which can be accommodated in any good plan.

The exterior of the church is necessarily an expression of its plan, or should be; as a matter of fact it is not usually as closely related to the plan as could be de-

sired, all sorts of ingenious devices ostensibly ornamental being added to the structure. Many of the early churches were simple halls with a good porch on the main axis, a tower or belfry over the porch, good eaves or cornice, and well proportioned windows.

The colonial churches, strongly influenced by the London prototypes by Sir Christopher Wren and his pupils, were of this description. Many of them exist to-day and are usually known as meetinghouses, and are pleasurable to look upon. They were of stone or of brick with wood trims, as cut stone was beyond the means of the builders, and frequently were entirely of wood, and in that case, frankly and simply of wood without any effort to imitate other materials in the best examples.



SECOND BAPTIST CHURCH, ST. LOUIS.
Mauran, Russell & Garden, Architects.

A product of the Georgian period and of classic tradition, their details and proportions were based on the study of the orders of architecture, they were symmetrically planned and developed, and they are to-day the best churches of their kind. There is no attempt at imitation, for the wooden forms while adapted from stone are thoroughly characteristic of wood, and no effort to produce the bizarre in general effect. There are in England and in France small churches of equal sincerity in another manner, both built before the classic revival. Those of England are brick or stone with small square towers on the axis and with wooden porches of heavy oak beams, while those of France, also of stone and with wood porches, are often without towers, a wooden spire covered with slate over the crossing of transept and nave occurring instead and with small tourelles in which staircases mount to galleries. The general character resembles Gothic work.

During a later epoch the American church became heavier in detail, its wooden structure was made to imitate stone even to the reproduction of buttresses in wood, but it has been reserved for the last four decades to produce the harlequin churches in which all materials are used with ostentation and insincerity. There are of course churches frankly imitative of good examples, such as Arlington St. Church, Boston, and the North Church in Portsmouth adopted from Wren and St. Paul's in Boston, a classic temple, and also the work of able individual architects, such as Upjohn and H. H. Richardson, whose training and genius made them capable of creation, but the vast majority of the work done for church societies throughout the country has been a bad adaptation of small means to a poor end. Especially is this evident in the introduction of minor details which have not been understood. Gothic architecture, under whose name the worst work has been produced because it seems to have greater freedom than does the formulated classic, is at its best the very apotheosis of fine stone construction. There is not a superfluous factor in it, nor a stone that is not do-

ing its work. In the process of its evolution, it produced vaulting with its ribs, tracery, buttresses, flying buttresses, pinnacles, each absolutely necessary in its place, and each of which has been imitated as being merely ornamental. It was true some few years ago that of all the flying buttresses tucked in to fill spaces in American churches not one was necessary, not one doing any work, and it is equally true of many of the buttresses and pinnacles. The chief criticism that can be made is the excessive use of structural forms in so-called Gothic, of

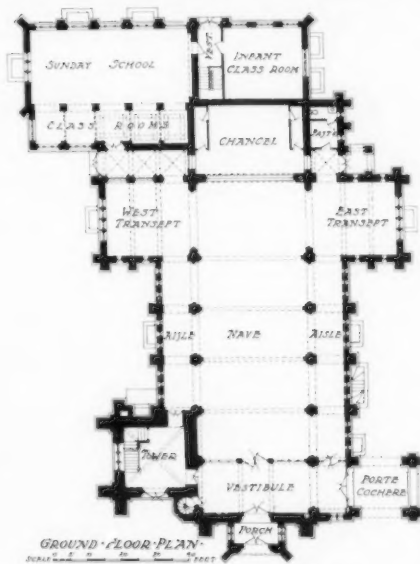
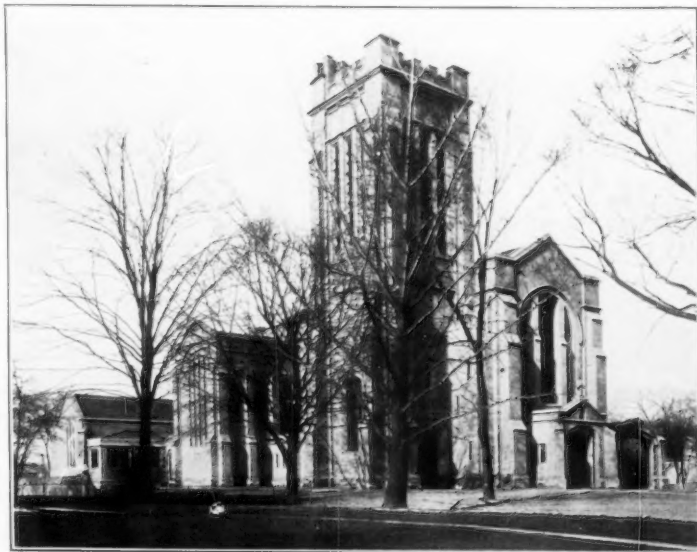
which the designer is ignorant of the purpose, and of classic details in classic architecture, of which he has lacked knowledge of proportional relations which have been established for centuries. In this respect the denominational church is much more unfortunate than is the ecclesiastical church, for the latter has studied its traditions and learned from them, both among the clergy and architects, while the former having no church building traditions has not studied at all but has put together a farrago of odds and ends.

Also the points for focusing effort have been ignored. Ornament has been considered essential, where in fact its purpose should be merely to embellish work already admirable. In superabundance it is vulgar, and when diffused it is ineffective. Restraint in the use of ornament is an indication not of paucity of imagination but of justice of perception. Especially is this the case where means are made to meet ends. A simple sincere building with its ornament focused at its entrance, at the tops of its axial or important openings, and on the terminations of its towers or structural points has distinction and contrast which place it far above a crude but elaborated mass. Especially should all heavy detail be eliminated. No detail at all is

better than burdensome detail.

Buttresses should not occur unless they have an apparent purpose of resisting thrust or of stiffening long surfaces of wall. They are too often used as merely ornamental factors.

(This article will be continued in January, 1909.)



FIRST PRESBYTERIAN CHURCH,
SYRACUSE, N. Y.

Tracy & Swartwout, Architects.
Ballantyne & Evans, Associated.

The Development and Financing of Apartment Houses in New York—I.

BY ELISHA HARRIS JANES.

AROUND 1860 there was little between the tenement houses for the poorest and a few so-called high-class apartments, expensive and large. From these limits the extensive building and many types of apartment houses have evolved. But, while the changes in the size and number of rooms have been caused by the demands of the tenants and many small conveniences have been added due to the keen competition among owners and agents, it is a peculiar fact that the hygienic improvements have been caused more by sanitary regulations than by any other reason. The periods of devel-

than seven rooms and one bath. At the present time it is not uncommon to find suites of from eight to twenty rooms with two or three baths and one for the servants, besides wash basins between the chambers. Formerly there was one minimum size room for the servant, not much more than a closet; now, in some instances, there are three servants' rooms, and liberality in other ways, with large pantries, separate laundries, steam clothes dryers, cold refrigeration, separate service elevators, etc. Small conveniences are carefully considered, such as house telephones, public telephone service to each apart-



FIG. 1. APARTMENT HOUSE PLAN.

Janes & Leo, Architects.

opment have been marked: first, by the organization of the municipal Board of Health in the early sixties, which formulated the sanitary regulations governing these buildings; second, by the transfer of this authority to the Building Department and its supervision of these buildings; and, finally, by the new Tenement House Law of 1900.

Fifteen years ago there were some large apartments which had been built by capitalists or estates, a few containing "duplex apartments," or those extending through two stories; aside from these, there were few of more

ment, mail delivered by electric carriers, elevators running all night instead of until twelve o'clock, uniformed hall boys in attendance, and many other details for the comforts of the tenants.

The advent of the Tenement House Law was a new era in apartment house building; and although opposed and condemned by some of the owners, builders, and operators, who were not easily convinced of or were unable to foresee its advantages and who thought their property and business would be ruined, its benefits were beyond description, and the conservative and

shrewd ones realized that it was to their profit and a blessing to the tenants. The majority of arguments against it could be sifted down to opposition on account of some selfish interest of the opponent. The speculative builder accustomed to small rooms, narrow courts and dark halls, found that a larger lot with a smaller percentage of building and more generous lay-out of rooms would be required, and he was frightened. An

omic result was a great increase of supply over demand and of many buildings carried along on extended credit while waiting for purchasers. This condition, had it continued much longer, would have been the cause of many failures and foreclosures.

The new law was responsible for a great relaxation in building operations for almost two years, allowing the demand to meet the supply and stopping the frantic building speculations. Another and great benefit of the new law to all concerned was that its provisions were so carefully drawn that they virtually took the place of first-class architectural services. It is well known that the majority of apartments were and are designed by a class of architects who, on account of their lack of training and low charges, gave little or no study to the distribution and lighting of rooms and halls, to general design, or to taking advantage of special conditions. As long as they complied with the few requirements of the then existing law it was satisfactory. Their work consisted simply of a set of working plans to file with the Building Department, from which the builder completed the work without their details or supervision. The result was poorly designed buildings with dark, dingy, ill-ventilated rooms. But now by reading the requirements of the new law and by following its provisions, which are obligatory, it might be said to require more study to make a poor apartment house than to make a good one. The only way the architect can go astray is in the elevations and by using poor judgment in the sequence of rooms. Take one clause as an example:



FIG. 2. APARTMENT HOUSE PLAN.
Janes & Leo, Architects.

operator who purchased plots to divide into lots of certain size to be laid out on the old lines, feared that he would not have purchasers, or would have to divide his property to a disadvantage. The owner was doubtful lest the larger building and its additional expense would not have its corresponding increase in rentals. Of course no law is perfect and some have apparently suffered from it, but the proportion is infinitesimal compared to the number who have been benefited by it. A few had to make sacrifices. At the same time many who were sure they were to be injured received benefits in a way that they did not then, and possibly do not now, appreciate. Just prior to the passing of this law, on account of the ease with which building loans and mortgages could be obtained, a multitude of speculative builders had started buildings with practically no capital, or had undertaken two or three operations before finishing the first, being spurred on by the success of their predecessors in this line and encouraged by the operators, who in their greed had but the one idea of selling their properties for large profits. Apartments were springing up like mushrooms. The natural econ-

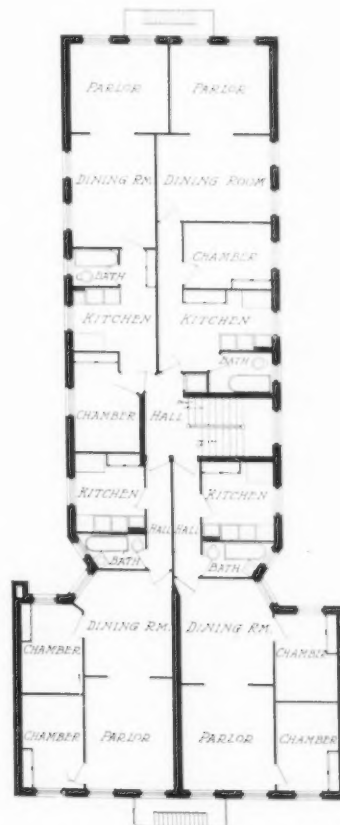


FIG. 3. APARTMENT HOUSE PLAN.

"In every tenement house hereafter erected, . . . every public hall shall have at least one window opening directly upon the street or yard or court. Either said window shall be at the end of such hall with the planes of the window at right angles to the axis of said hall, or there shall be at least one window . . . in every twenty feet in length or fraction thereof of said hall.

"The aggregate area of window to light or ventilate the stair halls shall be at least eighteen square feet for each floor.

"In every such house there shall be in the roof directly over each stair well . . . a skylight of not less than twenty square feet in area."

If you abide by the provisions, which you must do, you cannot plan a hall to be dark if you try. In general, it has resulted in well-lighted and ventilated apartments, very desirable, and easier to rent at higher rentals.

The law was not necessary for the expensive high-class apartments, and studying many of those built under the old law you would find little of serious change in the planning, as good light and ventilation were essential to commanding a high rent. The principal differences were in the shape of courts and in minor details.

lighting and ventilation has trifle larger and as many rooms as the old houses on a similar size plot. To be noted in Figs. 3 and 5 are the simple straightforwardness of the plans, the small amount of corridors and the few angles in the walls, features which show in most of the buildings erected under the new law and which are directly due to its provisions.

All conscientious builders were thankful for the law. It is mandatory in every way, no discretionary powers are given to the commissioners. The framers appreciated



FIG. 4.

APARTMENT HOUSE PLANS.

FIG. 5.

Ernest Flagg, Architect.

Figs. 1 and 2 are good examples of the above, and are here illustrated.

In both, the side courts would have to be wider, but the center ones are larger than required, otherwise the same area could be covered and little change in the arrangement would be necessary. The great change was in the cheaper apartments and tenements.

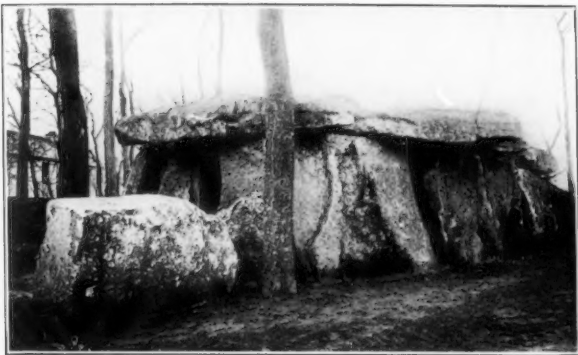
Fig. 3 shows one of the new type of cheap apartments. Fig. 4 shows one of the best types of tenement houses under the old law and from this they vary through all degrees of poor lighting and arrangements; and Fig. 5 shows a plan by Ernest Flagg of a tenement house under the new regulation; this with its excellent provisions for

the class they had to deal with. If one wishes to spend a few hours in the Tenement House Department, studying the types of people having business there and listening to their questions, noting how they are trying to evade regulations, and the amount of the clerks' time they consume, one can then comprehend why it takes so long for the department to act on plans and violations. The innocent have to suffer for the selfish, dishonest, and pig-headed ones who try to circumvent the law and who think they have influence or can argue to have the law modified or suspended for their special case. These developments and requirements, however, have changed but little the general methods by which the apartments are built and financed.

Suggestions for Architectural Study in Western France—I.

BY FREDERICK REED.

BRITTANY is a land of legends and superstitions. Her individuality never changes and her people are ever loyal to the life and art of the past. By intermarrying and speaking their own language they have clung tenaciously to traditions and customs with a devotion unknown to the neighboring provinces thereby furnishing a striking contrast to the rest of France. Here also, as nowhere else, the quaint and attractive dress of the Breton-folk harmonizes with the picturesqueness of the architectural ruins. This simple peasantry with white caps and heavy wooden sabots lend a dignity to their field labor and a nobility to their homes that are as impressive as their timber houses stained by time or their speechless menhirs of Druidic origin. The solidarity



DOLMEN OF THE BATHS NEAR SAUMUR.

of the French republic to-day is an outgrowth of this Brittany and the other ancient provinces that still retain their own individual characters. Such an antithesis enables us to enjoy all the more a country where the memorials of a pre-historic time are linked to the luxury of a modern art by the monuments of a strong and artistic architecture of the middle ages.

In order to facilitate the work of any desiring to travel and study the architecture of western France let us include the provinces of Anjou and Maine with Brittany. Anjou and Maine connect Brittany to Paris and by treating the three as one



THE CATHEDRAL AT ANGERS.

we may to advantage take Paris as our starting point. In tracing the architecture of this region from the reign of the Gallic tribes to the present era we pass through a development of some twenty centuries. We have in there markable alignments of dolmens and menhirs around Carnac a wonderful example of the great ingenuity and skill of a pagan race. In time

all Gaul became subservient to the classic Romans who brought with them laws that meant enlightenment as well as subjection.

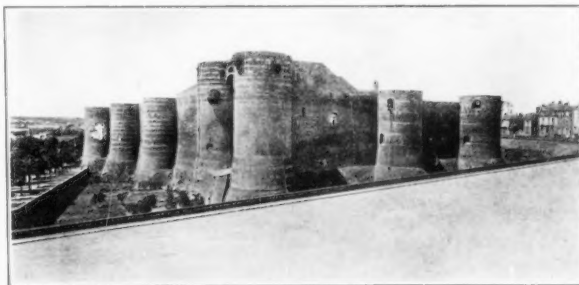
After the Roman period came the Normans with a resistless energy that endowed the northern part of France with countless institutions that live to-day. Feudalism arose and enriched the country village as well as the cities and towns. These mediæval lords crowned the hilltops with impregnable castles of splendor and fortified the cities with walls and towers. The peasantry became prosperous and lavished their savings

in magnificent churches with their calvaries and ossuaries. This developed love for grandeur accepted eagerly the spread of the renaissance. As a result, we find to-day within a short radius, a dolmen of fabulous antiquity, a Gothic cathedral of the purest art, a chateau of feudal splendor, and an old timber house most picturesque.

There is considerable interest attached to a visit of the Carnac region with its vast megalithic monuments. Menhirs, dolmens, and tumuli remain in such abundance—in spite of the fact that the vast majority have been confiscated by the natives—that we are amazed at the skill and arduous labor that must have been necessary to

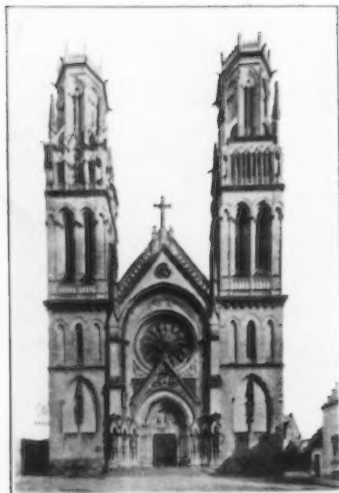


A MEDIEVAL AND FEUDALISTIC REMNANT.



CHATEAU OF ANGERS.

erect such powerful monuments in pre-historic times. Some attribute these works to the Druids whose temples of worship were found in the freedom of the forests. At any rate we seem to feel an endeavor to imitate by these crude geometrical rows of stone those ancient cloisters of trees. The alignment at Kermario consists of over a thousand rough uncut pillars in ten rows, while that of Menec has eleven rows with even more stones. Surely these are remarkable memorials of a barbaric age when

CHURCH OF ST. JOSEPH AT
ANGERS.

such huge bodies had to be handled with the sole assistance of rollers.

In the dolmen of Corcorro at Plouharnel we have one of the largest in Brittany. The chamber measures twelve by twenty-four feet, and originally contained antiquities of great value. At Locmariaquer near by is the chief dolmen of Mané Lud with a grotto underneath. Here also are two very large tumuli with vaulted chambers

upheld by stones thirty-five feet high. Roman relics of all kinds were found in the various tombs. An extremely interesting fact exists at Bossenno near Vannes. The old brick and tile of the Romans are found to be in as excellent a state of preservation as if recently made. A proof of their durability is evidenced by the natives who use these Roman tile for the closing of water channels in preference to the modern tile which last only a few years.

One of the few monuments of the Carolingian period exists at St. Philibert de Grandlieu. Here is the earliest Christian church of stone and mortar, dating from the tenth century. The chief ornamentation of this church consists of three rows of red brick alternating with one of stone.

Another fragment of great interest is the convent of St. Martin at Angers, which is supposed to be a relic of the ninth century.

The romanesque style furnishes some excellent edifices among which one of the best examples to be found anywhere in western France is the eleventh century church of St. Sauveur at Dinan. Especially noteworthy is the portal with its fine carving. The round church of St. Croix at Quimperlé is modeled after the

church of the Holy Sepulcher at Jerusalem. Besides the above, the eleventh century produced the cathedral at Laval and Locmaria at Quimper, both splendid monuments to this style. The city of Angers contains a rich collection of romanesque work in the ruins of the richly sculptured St. Aubin, the remarkable bishop's palace, and the ancient hospital of St. Jean. Of the modern buildings at Angers the churches

of St. Laud, nineteenth century, and La Trinite, sixteenth century, present the regular Angevin style. The twelfth century has left us the wonderful central tower of St. Sauveur at Redon and the abbey at Fontevault, which is lavish in sculptural ornament. Many towns like Chemillé, Loctudy, Le Mans, Pré-en-Pail, and Cunault have splendid examples of the romanesque, while Brest possesses a very interesting church of the transitional style in St. Matthieu.

The intermingling of the Romance and Frankish races have left in these provinces an architecture vastly different in character to Normandy on the north and Poitou on the south. We discover the influence of both these people, but so modified as to impress one of the skill of the native archi-

itects. The cause for this change is attributed to the abundance of granite and the scarcity of other stones. On account of the difficulty experienced in cutting the granite we have many structures which, while Norman in character, still possess an individuality of their own. Yet in the various churches of a later period we see how even the hardness of the stone did not prevent the spires and façades from being richly decorated.

A QUAIN OLD STREET IN
DINAN.

A FEUDAL PORTAL AT DINAN.



AN OLD STREET OF DINAN.



AN OLD STREET OF DINAN.

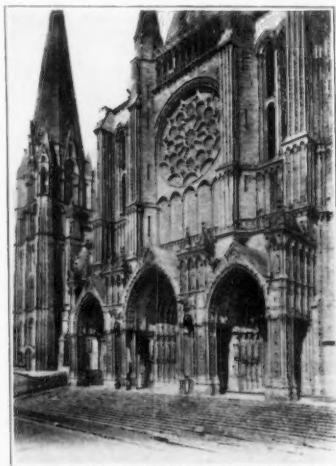
There are noted examples of the wonderful adaptability of ornament in the noble towers of the well known fourteenth century churches at St. Pol-de-Léon. Nantes and Le Mans in the twelfth century provided several ecclesiastical buildings with most lavishly sculptured portals.

The town of Chartres possesses one of the finest Gothic cathedrals in Europe. One cannot help but admire the simplicity and grandeur of this edifice, with her magnificent spires of harmony and proportion. At Lamballe there is an especially fine interior which merits careful study. Besides the churches just mentioned, the thirteenth century has produced the splendid examples of monastic architecture at Beauport, the old priory at Lehon, the cathedral at Dol which ranks as the finest monument of undecorated Gothic in existence, and the cathedral at Quimper whose beautiful spires adorn the finest and largest church in Brittany.

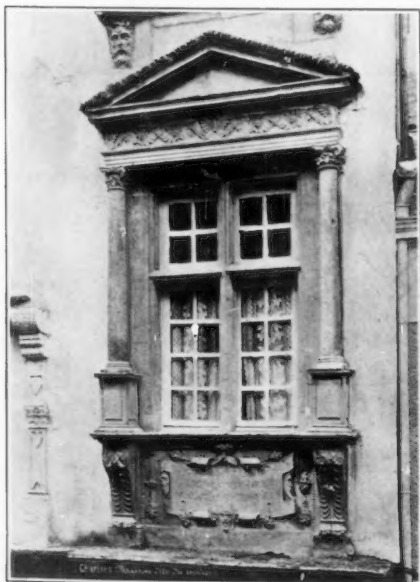
The fourteenth century Gothic has several churches of great nobility. The best examples are found at Tréguier whose cathedral cloisters are well preserved and the most extensive to be found in these provinces, and at Quimperlé whose church, St. Michel, is graced with lacelike decorations. At Le Folgoët there is a fine type of the fifteenth century style with elaborate carvings of natural



ALONG THE PICTURESQUE CANAL AT DINAN.



SOUTH PORTAL, CATHEDRAL AT CHARTRES.



DETAIL OF WINDOW AT CHARTRES.

forms. Of later Gothic the church at Hennebont has an ornamental spire three hundred feet high, while the churches at Le Croisic, Grâces, and Guérande contain some extraordinary sculptures.

One of the greatest charms of western France lies in the beautiful stained glass. Nearly every

twelfth, thirteenth, and fifteenth centuries. Chartres has never been surpassed in the color and brilliancy of the early thirteenth century glass. The large and majestic rose window in the west front has an individual charm on account of the boldness of design and the clear depth of its coloring, while the Jesse window ranks equally as well. This cathedral at Chartres possesses over a hundred windows of most superb effects. The cathedral at Dol has the large window of the choir filled with choice stained glass of the thirteenth century, while Paimpol has a superior rose window of the fourteenth century. Of the fifteenth century the noted examples are found at Alençon, La Faouet, and Fougères. The chapel of Cran near Gourin has six remarkably well preserved windows of the sixteenth century which rival Ploërmel's celebrated glass of the same century. Of modern glass little of commendation can be said, although St. Malo, Quimper, and Le Mans possess some very good examples, while the Chapelle Royale at Dreux contains some magnificent windows by Wattier, Delacroix, Flandrin, and Larivière.

In Brittany are found a number of mediæval castles which illustrate the tremendous power that opulence and temperament exerted in the direction of military architecture. The feudal lords built châteaux for fortifications as well as homes. There is no more imposing relic of a Breton fortress than the château de Sucinio, thirteenth century, whose crenelated towers have narrow openings and breaches constructed

town glories in relics of this celebrated method of symbolic art. We can only select a few of the finest examples for mention, although we would recommend that particular attention be paid to this style of art, for it is a portrayal of mediæval archaeology. The most ancient glass is that of the eleventh century at Le Mans, while the cathedral at Angers has some magnificent work of the



A RENAISSANCE CLOCK TOWER, CHARTRES.

DETAIL OF FAMOUS GOTHIC
STATUES AT CHARTRES.

felt from the feudal system. The entrance is flanked with machicolated towers whose massive strength is most impressive. On the interior is an exceptionally finished tourelle of the sixteenth century renaissance. This castle at Vitré is, like Carcassonne, in Southern France, an eminent monument to the genius and skill of the middle ages. At Nantes we have a powerful fortress of Francis II, with six of the seven original towers remaining.

In the château of Josselin we find an example of the severest type of military architecture. An exquisite façade of the early renaissance faces the river with its three round towers built solidly on a rock foundation. The court is treated in the late ogival style when ornament was at its greatest exuberance. Charles IX and Henry III built at Kerjean the largest château in Brittany, having an enclosure of some forty thousand square yards. The castle is purely Breton in character, as seen in the monumental entrance and the one conspicuous feature is the chapel, which has a superior campanile.



A FEUDAL MONUMENT AT CHARTRES.

for the mouths of cannon. Combourg of the thirteenth century is another well preserved monument of this style. There are four crenelated towers joined by an equal number of bâtimens, all of which form the enclosure of a grand old court. The castle at Vitré, founded in the eleventh century and reconstructed in the fourteenth, also portrays the powerful influence everywhere

The last château worthy of special mention is La Bretesche, which has been well restored in the same style as the original. Two of the eight massive round towers at the entrance show how impregnable they must have been in former years with their walls nearly ten feet thick.

Medieval and military architecture has still a greater claim on this part of France, for feudalistic remains of great importance are scattered everywhere. At Guérande is another Aigues Mortes whose massive walls and several entrances are guarded by machicolated towers of strength and picturesqueness. Towns like Tonquédec, Brest,



VIEW OF CHARTRES.

Châteaubriant, Angers, Elven, and Mayenne have admirable examples of mediæval castles with massive donjons, beautiful keeps, machicolated towers, and crenelated walls. Nowhere in northern France can be found a better walled town than Fourgères, while St. Malo, Ploërmel, Laval, and Vannes all have military towers and frowning ramparts. Dinan, whose thirteenth century walls extend over a mile long, has three celebrated gateways. Other famed entrances are Porte Guillaume at Chartres, the

ancient city gates at Rochefort-en-Terre, Porte Mordelaise at Rennes, and the great fortified gateway at Hennebont.

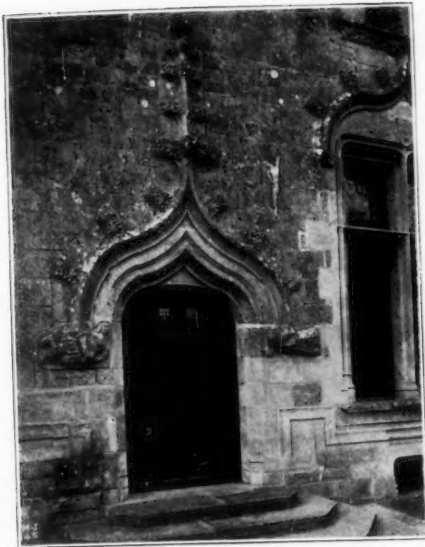
In contrast to these ruined bulwarks of feudalistic days we have a modern example of military architecture at Brest which has one of the most spacious and safest roadsteads in the world. This remarkable fortress harbor is fourteen miles long and seven miles in width, with



OLD HOUSE AT CHARTRES.



THE CHATEAU OF COMBOURG.



DETAIL OF PORTAL, CHATEAU JOSSELIN.

a narrow entrance three miles in extent. The outside of this naval port is commanded by modernized fortifications containing some five hundred guns, while the roadstead itself is securely protected by the city forts. France is justly proud of her chief naval station,

sance. For other specimens of this style we have illustrious buildings at Rennes, Pont, Scorff, and Châteaubriant.

On the church at Solesmes there is an exceptional array of sculpture. This little abbey is ranked as one of the paramount examples of renaissance,



DORMER WINDOW OF CHATEAU JOSSELIN.

which is one of the most important military ports in the world.

The renaissance work throughout these provinces assumes quite a provincial air. There are many curious and admirable examples that are both ingenious and decorative. Doubtless the finest type and one that merits marked attention is the château at Josselin. The one façade especially noteworthy faces the court and presents a long row of two-story dormers, which pierce the steep roof from a position directly over the wall. Besides Josselin there are other châteaux of pure and graceful renaissance located at St. Ouen, Mezanger, and Laval.

The greater part of the renaissance art was developed in minor work. We see touches of superior and exquisite workmanship in the cities, where the small houses are adorned with a novel and extremely rich ornamentation. Chartres has several mansions that are remarkable, both on the exterior and interior. In rue des Écuyers is a charming sixteenth century staircase, and in la rue du Grand-Cerf is a maison of considerable merit throughout. The Hôtel de Prince at Angers, the Hôtel du Grabatoire and the Maison Tambour des Pompiers at Le Mans are among the finest monuments of domestic renaissance.



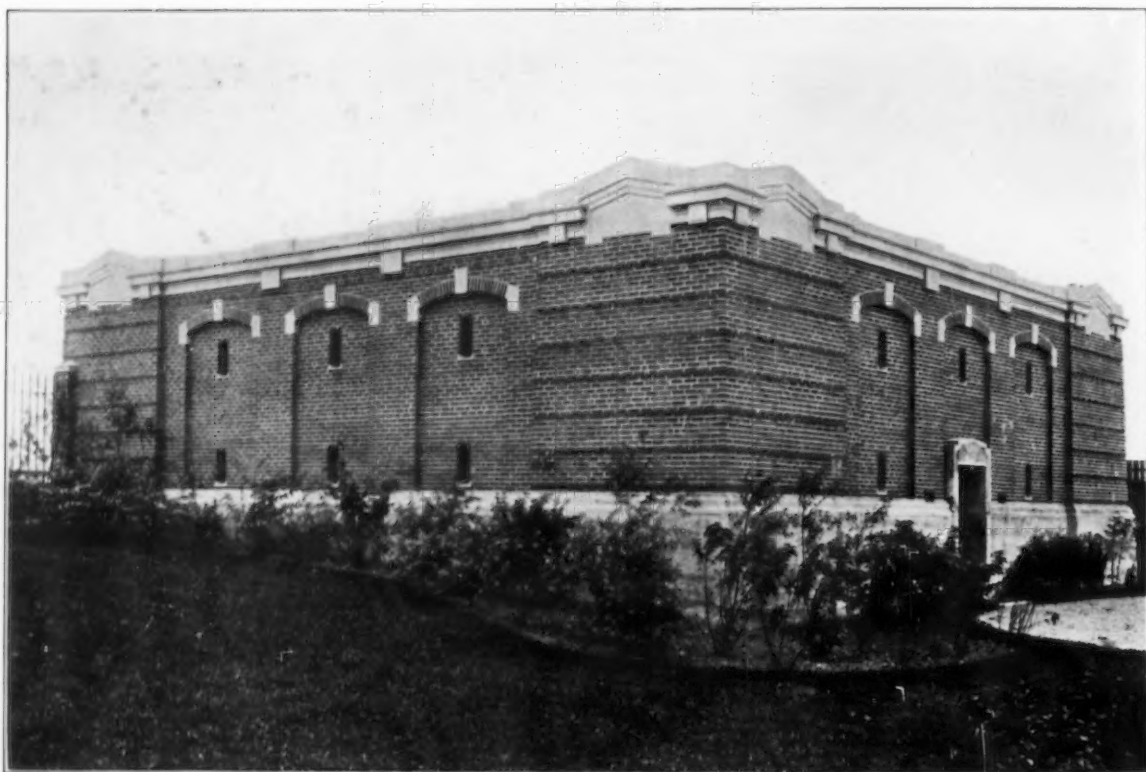
CATHEDRAL OF DOL.



NORTH FACADE OF ST. COVENTIN AT QUIMPER.

Another church of like importance is St. Armel at Ploërmel, with choice works of art in the portals of Francis I. Besides the above the interior of the cathedral at Nantes, the wooden staircase in La Trinité at Angers, the ornate pulpit at St. Thégonnec, the splendid carvings at Guimiliau, and the tower and spire at Landivisiau, all are elaborate works of the renaissance.

There are many examples of fine carving in this section of France, both in stone and wood. Some superior work is seen in the tombs at Nantes: the early renaissance tomb of the Duke of Brittany ranks among the best monuments in existence, while the worthy tomb by Boitte is equally famous as a work of modern renaissance. Other meritorious tombs are found in the Chapelle Royale at Dreux, Solesmes, Ploërmel, and Quimper. Among the statues of importance may be mentioned the one of Victor Massé by Mercier, that of Jean de Cheverus by David d'Angers at Mayenne, and the war monument by Crank and Croisy at Le Mans. St. Briec has many statues by Ogé, and Nantes has a fine group by Driollet. For figure sculpture the west portals of Chartres form the famous series of early Gothic statues.



A DOCUMENT BUILDING FOR THE EDISON ELECTRIC ILLUMINATING COMPANY, BOSTON.
Winslow & Bigelow, Architects.



A CHOCOLATE FACTORY, MILTON, MASS.
Winslow & Bigelow, Architects.

Editorial Comment and Miscellany.

THE Springfield (Mass.) Municipal Building Commission chose on November 28 the design of Pell & Corbett of New York from among the ten in the final competition for the group of buildings to be erected on the north side of the Court Square extension. The design proposes three structures: in the center a clock tower 274 feet high; upon the right or east a municipal office building; upon the left a town hall capable of seating 3,000 persons. Each of these buildings has a frontage of 115 feet and they are 92 feet distant from each other. In the center of this space is the clock tower. The entire cost of the group is estimated at \$1,100,000. Other firms in the final competition were: E. C. & G. C. Gardner, Kirkham & Parlett, and George R. Pyne of Springfield; Cass Gilbert, Hale & Rogers, and Lord & Hewlett of New York; Peabody & Stearns of Boston; and Lewis R. Kauffman and Evans & Bright of Philadelphia.

WARREN & WETMORE have begun legal proceedings to have set aside the award made by the Commission of Award for the new Sing Sing State Prison to Architect William J. Beardsley of Poughkeepsie. Many architects in New York and even a member of the Commission of Award have asserted that there was unfairness in the manner in which the decision was made. Warren & Wetmore's designs, it will be remembered, were considered second best; and that firm's attorneys, in endeavoring to have them declared the winner, maintain that the new prison cannot be built after the Beardsley design for \$2,000,000, which is the amount of the appro-



DETAIL BY J. E. O. PRIDMORE, ARCHITECT.
Northwestern Terra Cotta Company, Makers.

priation. They also declare the action of the Commission of Award was unconstitutional, inasmuch as the law creating it was a local law and defective as to title. It will be interesting to watch the judgment of the court on the first point in the plea of Warren & Wetmore's attorneys, for there has been no little doubt upon the general question whether an architect's plans imply an accurate guarantee that they can be carried out for a pre-determined sum.

SECOND BAPTIST CHURCH, ST. LOUIS.

The problem called for an auditorium capable of seating not less than twelve hundred people, with the necessary accessories, such as pastor's room, clerk's office, reception room, foyer, lobby, stair halls, and vestibules; a room for prayer-meetings and the general and social gatherings of the congregation during the week, to take care of at least four hundred persons; a large sized room for a ladies' parlor; a boys' club; a dining and entertaining room, with kitchen, serving rooms, and provision for a stage; a Sunday school room capable of accommodating one thousand, and living quarters for the caretaker and his family.

The auditorium was placed at the corner of Kings-highway and Washington avenue. The secondary building, or chapel, was placed to the south at a distance from the southwest corner of the lot, approximately symmetrical with the position of the church at the north. Connection was obtained by an open loggia on the west and a closed one on the east, thus forming a courtyard or cloister, while, as the crowning feature of the whole composition, and upon the axis of the court on the east was placed a campanile (a special gift) which unifies the whole scheme.

In detail the church is planned as a basilica with vaulted side aisles and clerestory, but with the addition of a large western gallery and corresponding to it on the east the choir and organ loft, baptistry, and pulpit platform, and back of these dressing and toilet rooms, clerk's office, pastor's reception room, and a study.

Instead of one central entrance, two have been provided with vestibules and lobbies directly connected with the stairs to the gallery, thus leaving space for the foyer



LANTERN FOR RODEF SHOLEM SYNAGOGUE, PITTSBURG.
Palmer & Hornbostel, Architects.
Made by Rookwood Pottery Company.



ADMINISTRATION BUILDING, PARENTAL SCHOOLS,
FLUSHING, L. I., N. Y.
C. B. J. Snyder, Architect.
Roofed with Ludowici Celadon Tile.

room stretching across the west front and underneath the gallery. This room, it is believed, will be the gathering place of those who desire to greet their friends before and after service, while on occasions of large attendance it can readily be made a part of the auditorium by lowering the sash of the glazed partition of separation.

The decorating and glass of the auditorium find their strongest note in the treatment of the supporting columns of the clerestory, which are of a green scagliola resting on black marble bases and plinths and crowned by capitals of old gold.

No memorial windows are used, so a uniform and geometrical design was adopted for all the windows of each kind, the only variation being the conventionalized representation of the fruits and flowers of Palestine, which are used in the tympana of the main aisle openings.

The general tone of the glass used is opalescent of various warm shades, while the painted ornament of the interior is of tones of green and dull red picked out with orange upon a warm gray background, all done in a flat way suggesting mosaic and in drawing following closely the early Italian renaissance rather than Gothic.

The woodwork of the room is of fumed oak of a soft brown color, not dark, nor with any suggestions of yellow, but rather of a grayish tone. Springing from the clerestory walls and resting on large corbels

done in dull gold, are the cased and paneled wood trusses following the curve of the two great arches, while the ceiling thus divided into bays is further subdivided into oblong plastered panels by molded purlins and rafters, the whole treated in a large way in tones of brown to harmonize with the wood, thus producing an effect of great size and simplicity.

In the study of the exterior design a controlling factor was the early adoption (for local and climatic reasons) of brick as the principal material, and naturally the motif was found in the superb brick architecture of Lombardy and north Italy in general.

The question of color was always a controlling factor, and its application in this instance is as follows: The base course at grade is of dark red Missouri granite; all other stone, which includes only the door jambs, sills, and shafts of columns, is of a rich yellow sandstone from Minnesota.

The brick selected was all of one burning and ranges from a rich, almost purplish brown to palest buff, and was laid in the following manner: The darkest bricks were used at the base in all cases, and as the building progressed in height a uniform shading was carried out, the lantern of the campanile having the ultimate degree of lightness of color. In the turning of the

arches an effect of voussoirs has been obtained by the juxtaposition of light and dark bricks in groups, and patterns, diaper, and other details have been

worked out in the same way, giving great variety and interest, and always harmony of effect.

The terra cotta where used is of the same color and texture as the Minnesota sandstone. The roofs are of red tile. The courtyard has been laid out as a formal garden with an oblong pool terminated at the base of the campanile by a low wall fountain and surrounded by a molded curb of white stone.

The campanile is of the following dimensions: Base, 25 feet 6 inches by 25 feet 6 inches, height, 215 feet. Above the molded base course the die rises to a height of 30 feet with a straight batter of 9 inches, above this the shaft is 105 feet high constructed with an entasis of 9 inches, making it 18 inches smaller at the balcony stage. The octagonal lantern is 18 feet 6 inches in diameter, and 27 feet high, and the



DETAIL BY KIRKHAM & PARLETT, ARCHITECTS.
New Jersey Terra Cotta Company, Makers.



DETAIL BY NEW YORK ARCHITECTURAL TERRA COTTA COMPANY.
Neville & Bagge, Architects.

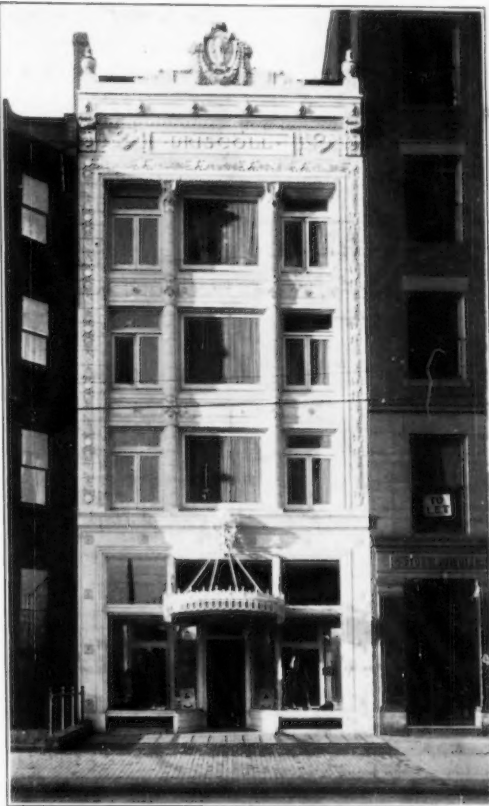


DETAIL FOR A
MANTEL.
Lord & Hewlett,
Architects.
Conkling-Armstrong Terra
Cotta Company,
Makers.

whole is terminated by a cylindrical drum with a conical roof and iron finial, the top of which is 215 feet from the ground.

NEW BOOKS.

The Cosmo-Studio Co., 437 Fifth avenue, New York, have just issued the first volume of their new work entitled "Cosmo Collection," which consists of duotone and hand colored reproductions of the most famous paintings and sculptures from all the schools of the world; architecture; portraits of people of permanent fame, their homes, and associated historic scenes; and popular subjects. Each picture is graphically described. The editor-in-chief for the work is George Hall Baker, M.A., Librarian Emeritus Columbia University, with whom are associated as art editors Harry W. Watrous, N.A., Secretary Academy of Design, and Will H. Low, N.A. The advisory board having in charge the publication of this work includes Charles de Kay, chairman, founder of the National Arts Club; Justice David J. Brewer, United States Supreme Court; Frederick B. McGuire, director, Corcoran Gallery of Art; Halsey C. Ives, director, St. Louis Museum of Fine Arts; Charles M. Ffoulke, regent, National Academy of Art, Washington, D. C.; Glenn Brown, secretary, American Institute



DRISCOLL STORES, BOSTON.
Peabody & Stearns, Architects.
Front of white mat glaze terra cotta, Atlantic Terra Cotta Company, Makers.

promote the artistic, scientific, and practical efficiency of the profession, and to cultivate and encourage the kindred arts and to correct unprofessional practices, and to help the cities of the state in securing proper building and sanitary laws."

Wheelock, Joy & Wheelock, architects, Birmingham, Ala., will dissolve their copartnership January 1. S. Scott Joy will take offices in the Farley Building, and desires manufacturers samples and catalogs.

Emil John and M. A. Schmidlin have formed a copartnership for the practise of architecture, with offices in the Monadnock Building, San Francisco.

The Western Brick Company have removed their executive offices from the Builders' Exchange to the Indiana Pythian

kindred arts. Perhaps the chief value which a work of this sort would have for the architect is the concise description of the subject which accompanies each illustration. These descriptive articles are furnished by men known throughout the world as authorities in matters of art.

IN GENERAL.

Codman & Despradelle have been chosen as architects for the new Brigham Hospital which is to be built near the Harvard Medical School group, Boston. The selection was made by competition, in which many of the leading firms were participants.

The Texas State Association of Architects has been organized with the following officers: J. E. Flanders, Dallas, president; James Wahrenberger, San Antonio, first vice-president; A. O. Watson, Austin, secretary-treasurer. The object of the association, as stated in the constitution, is "to unite in one common fellowship the architects of the state of Texas to combine their efforts so as to



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ARCHITECTS.
South Amboy Terra Cotta Company,
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of Architects; Dr. Ira Remsen, president, Johns Hopkins University; Frederick Dielman, president, National Academy of Design; John M. Carrere of Carrere & Hastings.

If one may judge the whole work by the standard set in the first volume it is safe to predict that this collection will surpass in excellence anything of its kind which has ever before been published. It constitutes an epitome of the world's best productions in architecture, sculpture, painting, and

Building, Massachusetts avenue and Pennsylvania street, Indianapolis.

Carter, Black & Ayers of New York will supply the brick for the new Nassau Hotel at Long Beach, L. I., L. R. Kauffman, architect; the new Carlton House and the Ritz-Carlton Hotel, New York City, Warren & Wetmore, architects; the new Martin Building, Broadway,

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POCKET MAP OF MANHATTAN

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NEW YORK CITY

New York, Townsend, Steinle & Haskell, architects. Harvard bricks will be used in the Ritz-Carlton Hotel, and the general effect in the bond and jointing was studied from panels which were laid up especially for the purpose. This firm will place upon the market by the first of the year a new stiff-mud red brick of very rich color, made from Bradford shale.

The bricks used in the Second Baptist Church, St. Louis, Mauran, Russell & Garden, architects, illustrated in this issue, were made by the Hydraulic-Press Brick Co.

A SPECIAL ISSUE OF

The English Architectural Review

(London) illustrating

RECENT ENGLISH DOMESTIC WORK

will be published in December, 1908, in England, and will be distinct from the ordinary issues of the Review. The illustrations will be accompanied by plans and short descriptive notes in English, French, and German.

The work of over 50 prominent architects of England will be shown.

Edited by MERVYN E. MACARTNEY, F.R.I.B.A., F.S.A.

The publishers say:—

"The enquiries for this issue, both from the United Kingdom and abroad, are already very numerous, and the examples given, not being the work of one particular school of architectural design, or limited to houses of a particular class, may be accepted as forming the most complete and representative collection of Modern English Domestic Work that has yet been published. The book may be confidently recommended to architects and the very large public which, at the present time, is interested in artistic houses and house-building."

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Annual subscriptions to "The Architectural Review," \$4.00.

Competition for a Hospital Building.

First Prize, \$500.

Second Prize, \$200.

Third Prize, \$100.

COMPETITION CLOSES JANUARY 16, 1909.

PROGRAMME.

The problem is a Hospital Building. The location may be assumed in any American city of about 50,000 inhabitants. The lot contains about five acres and has a frontage of 300 feet on the main avenue, leading to the city, which runs east and west. The part of the lot on which the building is to be placed is practically level. It is to be a block hospital with three floors above the basement. The height of the first and second stories is to be not less than 12 feet. No one floor above the basement is to contain more than 10,000 square feet, exclusive of sun rooms and approaches. The length of the structure, including sun rooms and approaches, cannot exceed 150 feet.

The following should be provided for in the plan:

Two ten bed wards for each sex in the Medical Department; two ten bed wards for each sex in the Surgical Department; and in connection with each of these wards two one bed rooms. Two ten bed wards for each sex in the Children's Department. A Maternity Department to accommodate six patients, two of which are to be in private rooms, and in conjunction with this department a delivery room and baby room.

In conjunction with the wards there should be provided service rooms or diet kitchens, nurses utility rooms, linen rooms, broom and medicine closets, clothing rooms and toilet rooms.

In addition to the private rooms provided for in connection with the open wards there should be at least eight private rooms for single patients.

Operating and accident rooms, with their adjuncts of anæsthetic, sterilizing, bandage, instrument, nurses' work room, reception, and recovery rooms, also surgeons' dressing room and X-ray room.

Single bed rooms for at least twenty nurses; nurses' parlor; suite for superintendent and head nurse; bed room for two internes; reception room for patients; laboratory; drug room; cooking class room; kitchens; store rooms; laundry; bed rooms for fourteen domestics—four being males; dining room for staff and nurses; dining room for domestics; toilet rooms; small out-patients department; autopsy room; boiler room; fan room, and such other features as may suggest themselves to the designer.

The exterior of the building is to be designed entirely in Architectural Terra Cotta, employing colored terra cotta in at least portions of the walls.

The following points will be considered in judging the designs:

- Frank and logical expression of the prescribed material.
- Rational and logical treatment of the exterior.
- Excellence of plan.

In awarding the prizes the intelligence shown in the constructive use of terra cotta and the development or modification of style, by reason of the material, will be taken largely into consideration.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of Architectural Terra Cotta. There is no limitation of cost, but the designs must be suitable for the character of the building and for the material in which it is to be executed.

DRAWINGS REQUIRED.

On one sheet, at the top, the front elevation drawn at a scale of 8 feet to the inch. In the title of this elevation state which point of the compass it faces. On the same sheet, below the front elevation, the four floor plans drawn at a scale of 16 feet to the inch.

On a second sheet, at the top, the elevation of secondary importance drawn at a scale of 16 feet to the inch; immediately below half inch scale details of the most interesting features of the design. The details should indicate in a general manner the jointing of the terra cotta and the sizes of the blocks. The color scheme is to be indicated either by a key or a series of notes printed on the same sheet with the secondary elevation and details, at a size which will permit of two thirds reduction.

The size of each sheet (there are to be but two) shall be exactly 36 inches by 24 inches. Strong border lines are to be drawn on both sheets one inch from edges, giving a space inside the border lines 22 inches by 34 inches. The sheets are not to be mounted.

All drawings are to be in black ink without wash or color, except that the walls on the plans and in the sections may be blacked-in or cross-hatched.

Graphic scales to be on all drawings.

Every set of drawings is to be signed by a *nom de plume* or device, and accompanying same is to be a sealed envelope with the *nom de plume* on the exterior and containing the true name and address of the contestant.

The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before January 16, 1909.

Drawings submitted in this competition must be at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

The prize drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others. Those who wish their drawings returned may have them by enclosing in the sealed envelopes containing their names, ten cents in stamps.

The designs will be judged by three or five well-known members of the architectural profession.

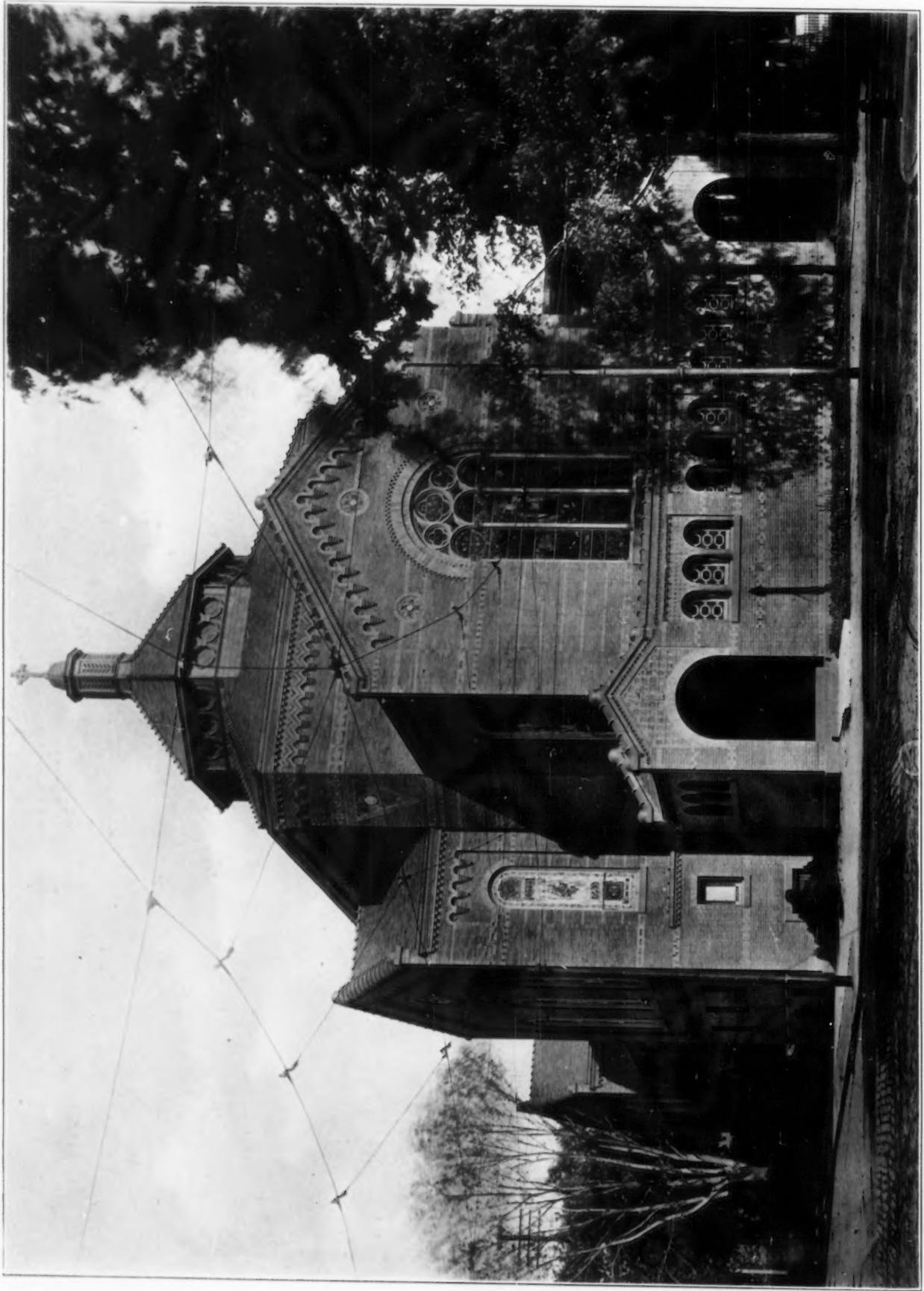
For the design placed first in this competition there will be given a prize of \$500.

For the design placed second a prize of \$200.

For the design placed third a prize of \$100.

We are enabled to offer prizes of the above-mentioned amounts largely through the liberality of the terra cotta manufacturers who are represented in the advertising columns of THE BRICKBUILDER.

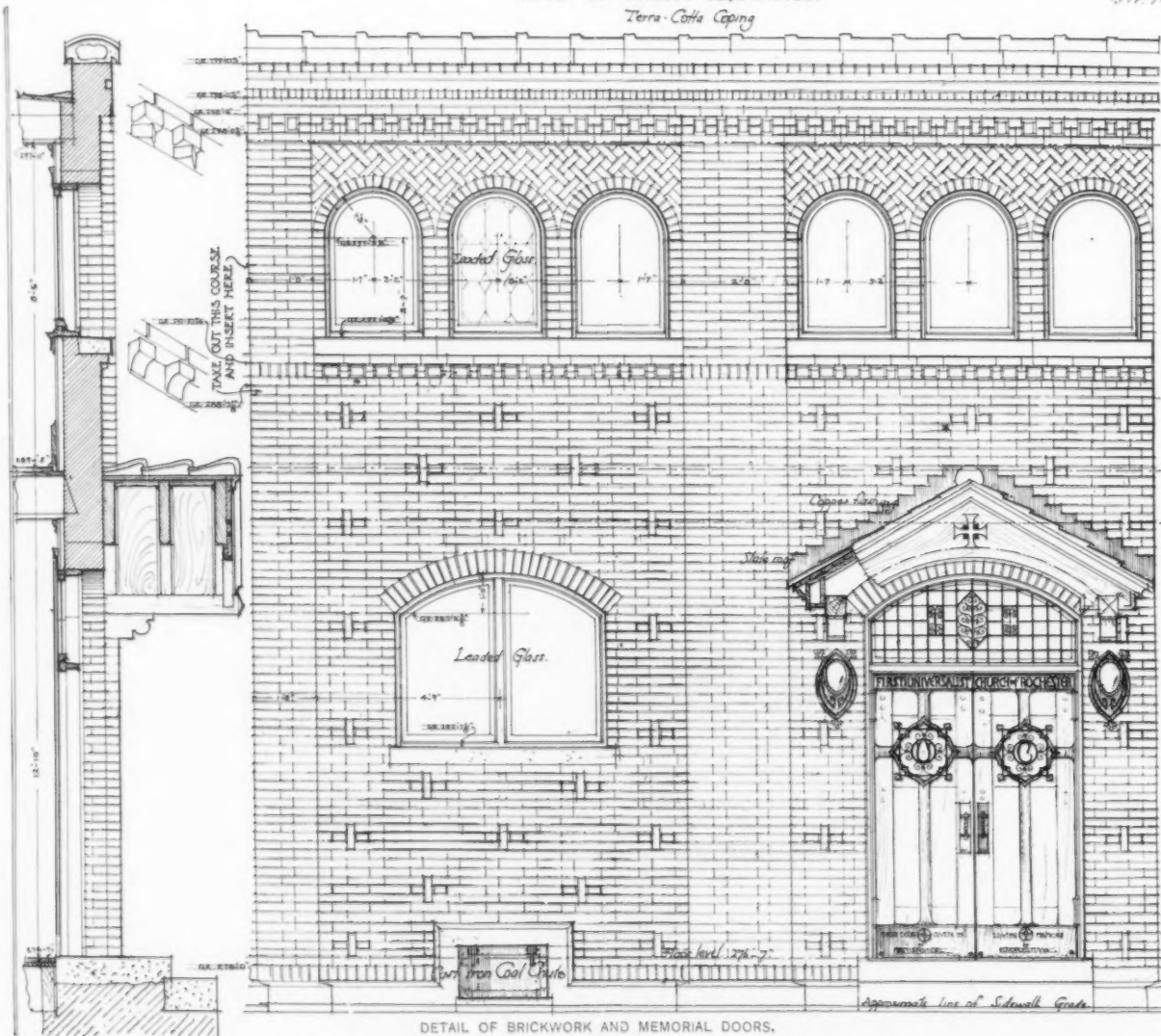
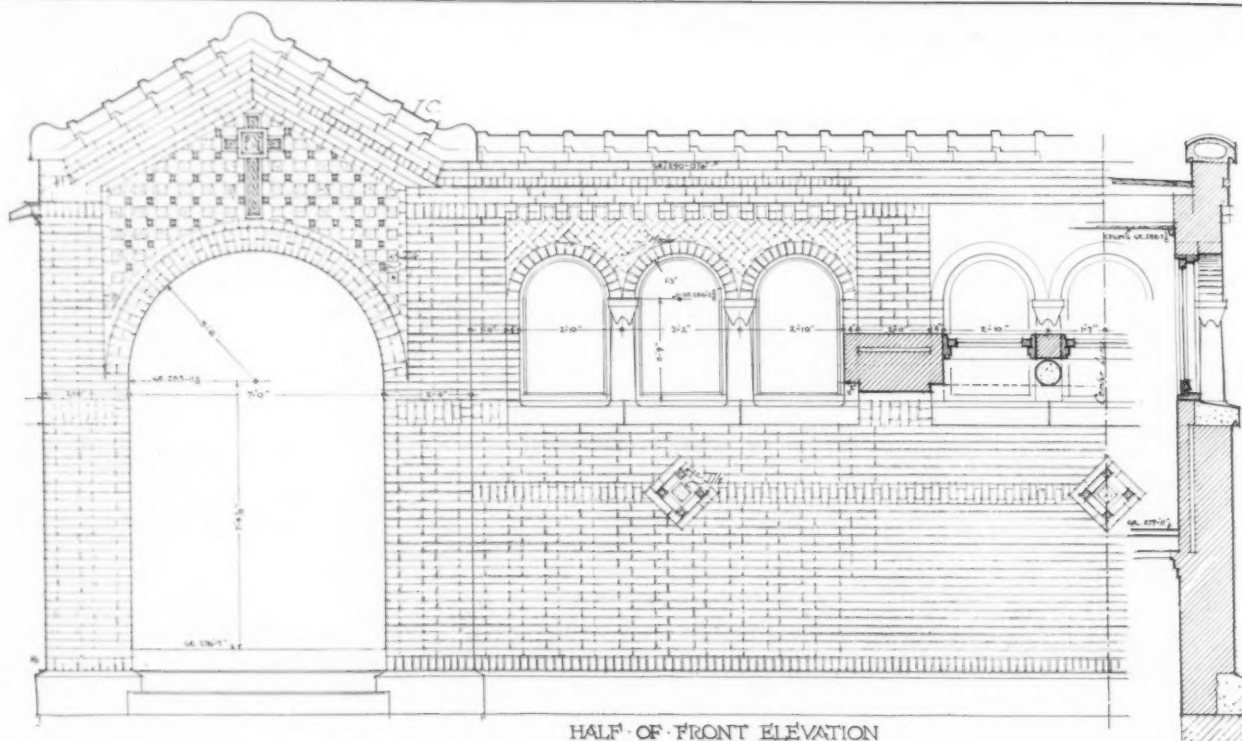
This competition is open to everyone.

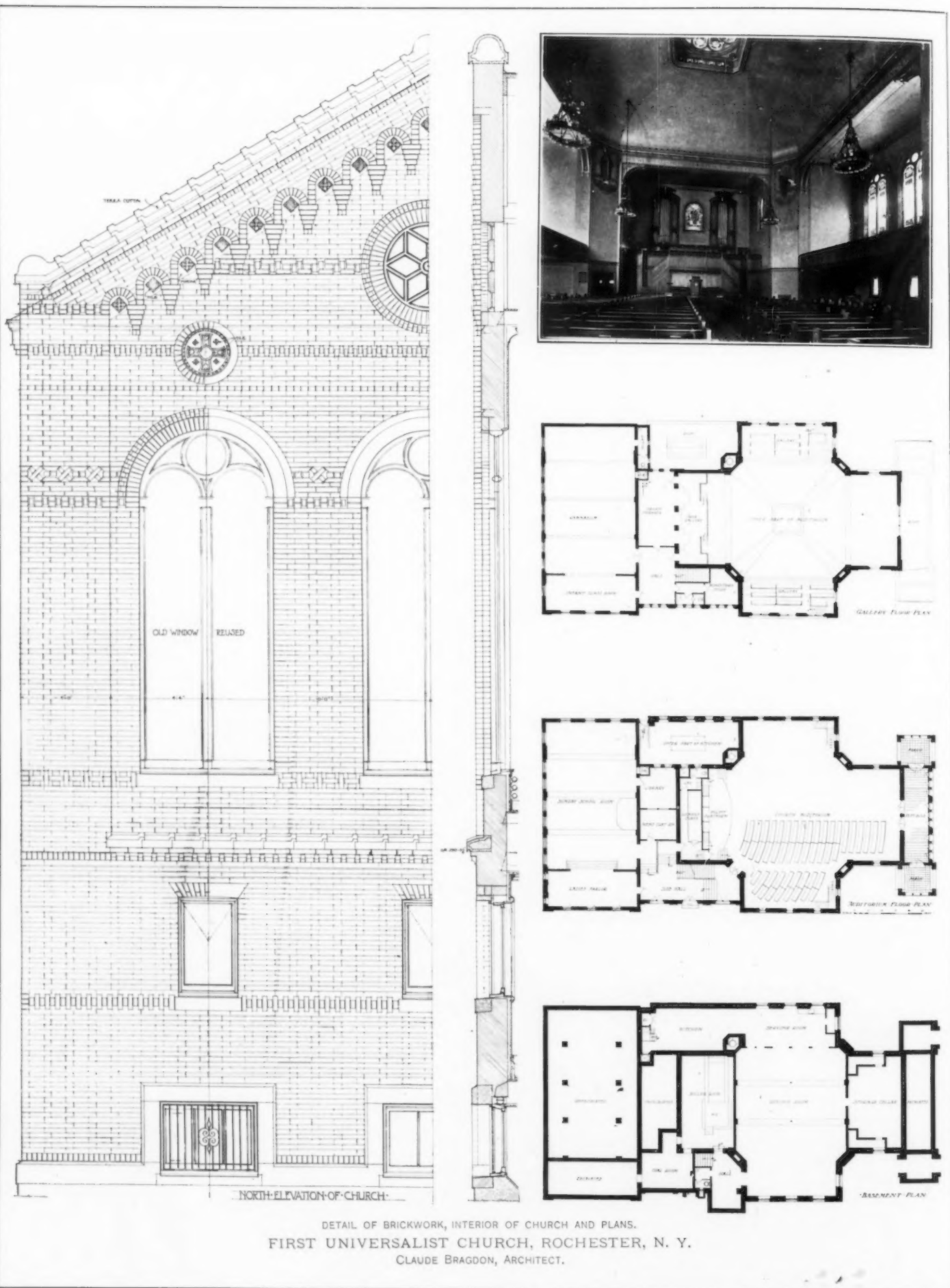


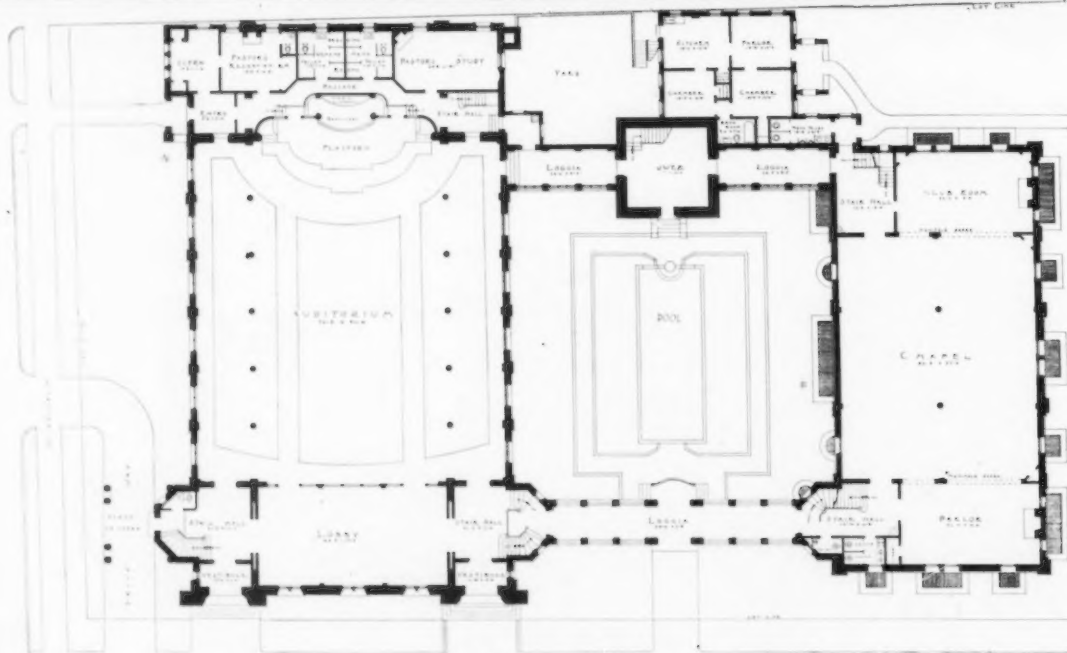
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CLAUDE BRAGDON, ARCHITECT.



DETAILS OF BRICKWORK, FIRST UNIVERSALIST CHURCH, ROCHESTER, N. Y.
CLAUDE BRAGDON, ARCHITECT.

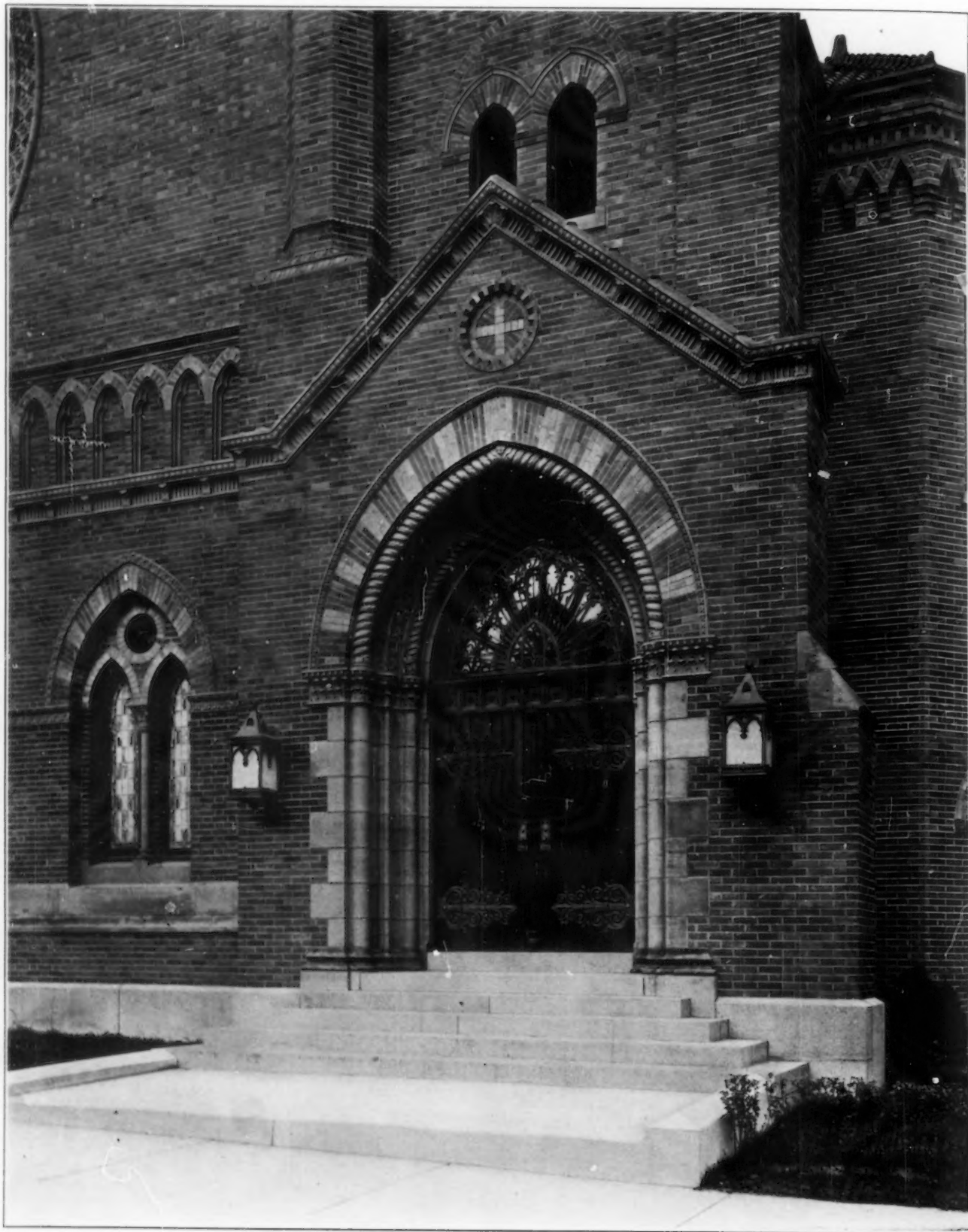




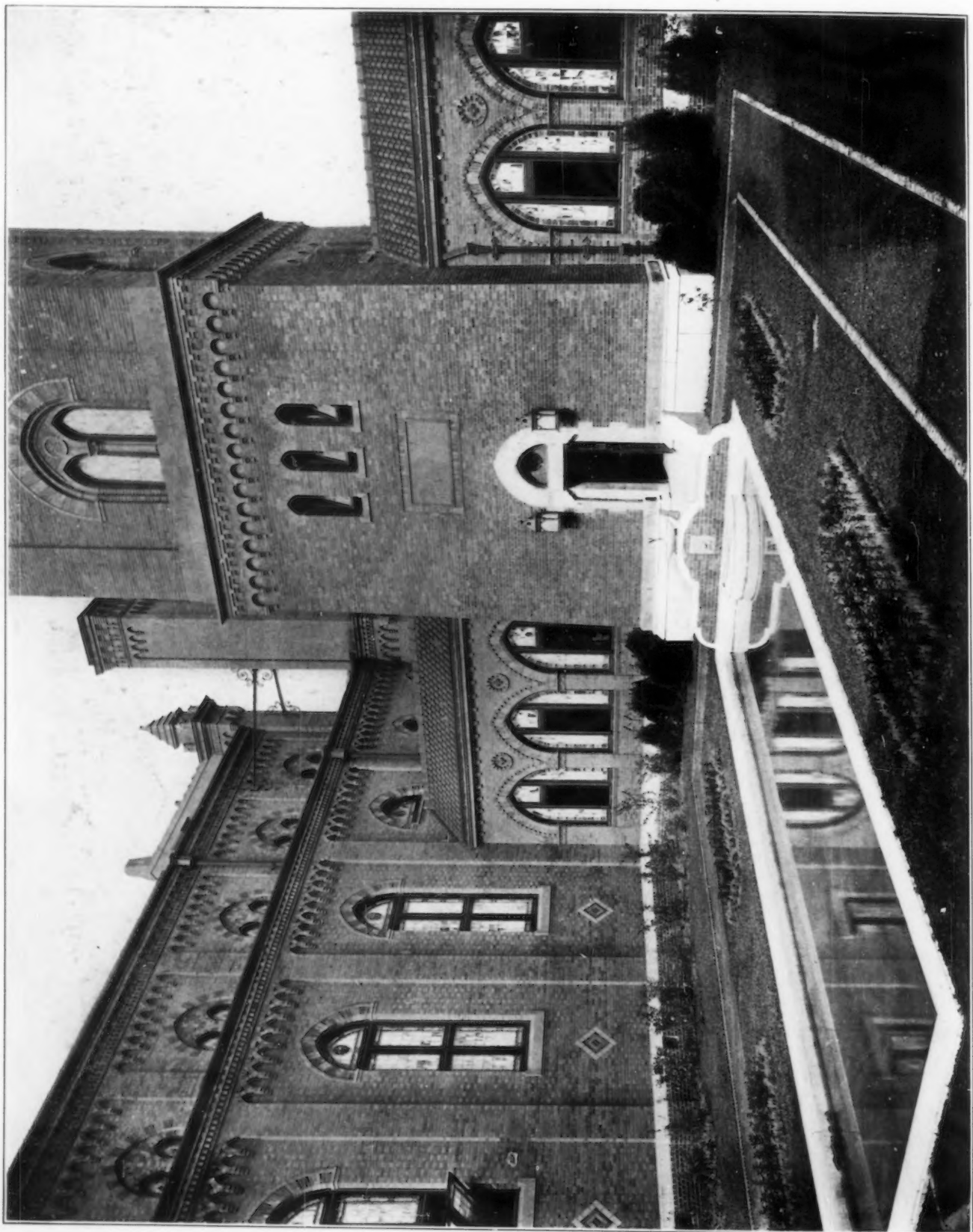


GROUND FLOOR PLAN.

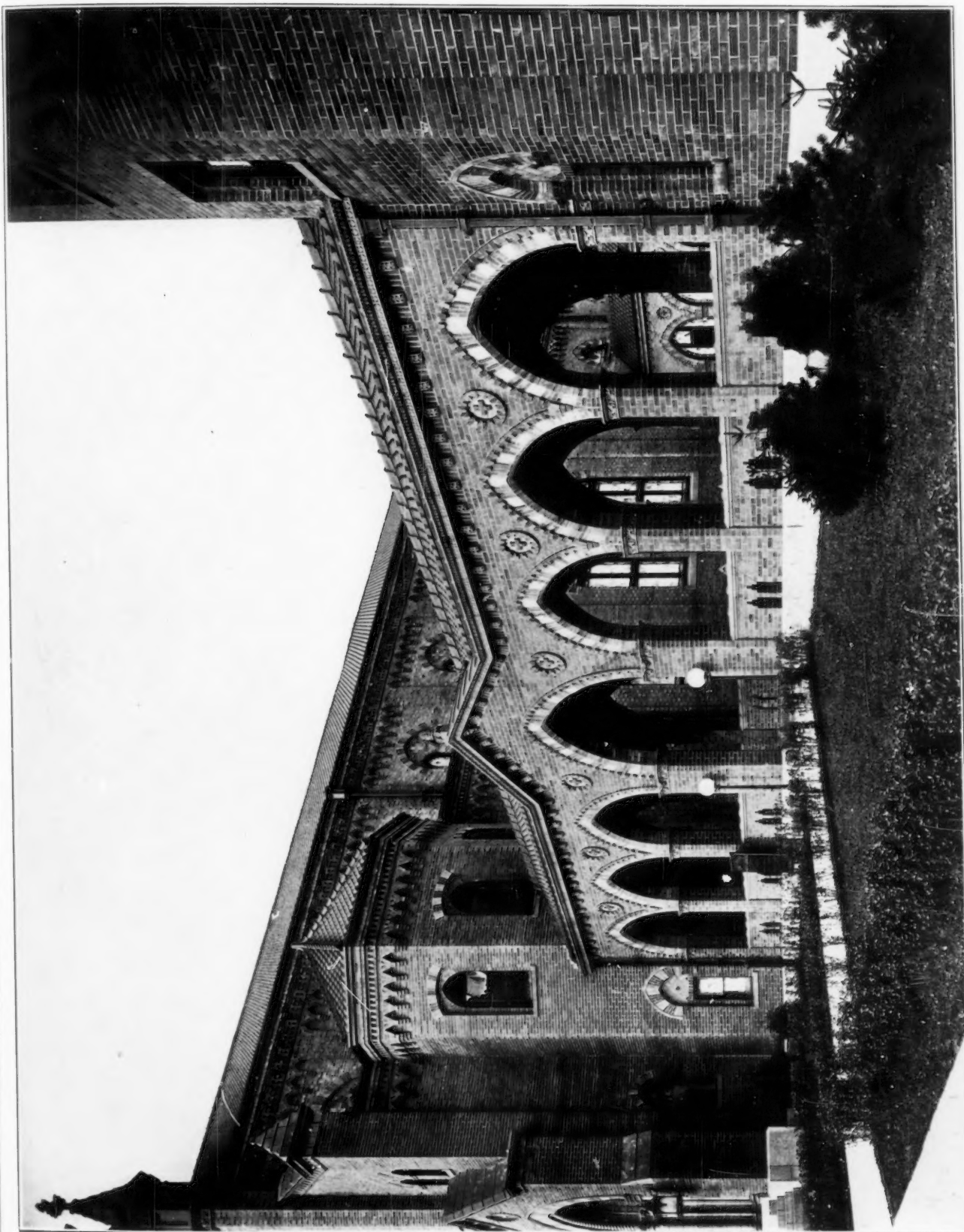
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DETAIL OF ONE OF MAIN ENTRANCES, SECOND BAPTIST CHURCH, ST. LOUIS.
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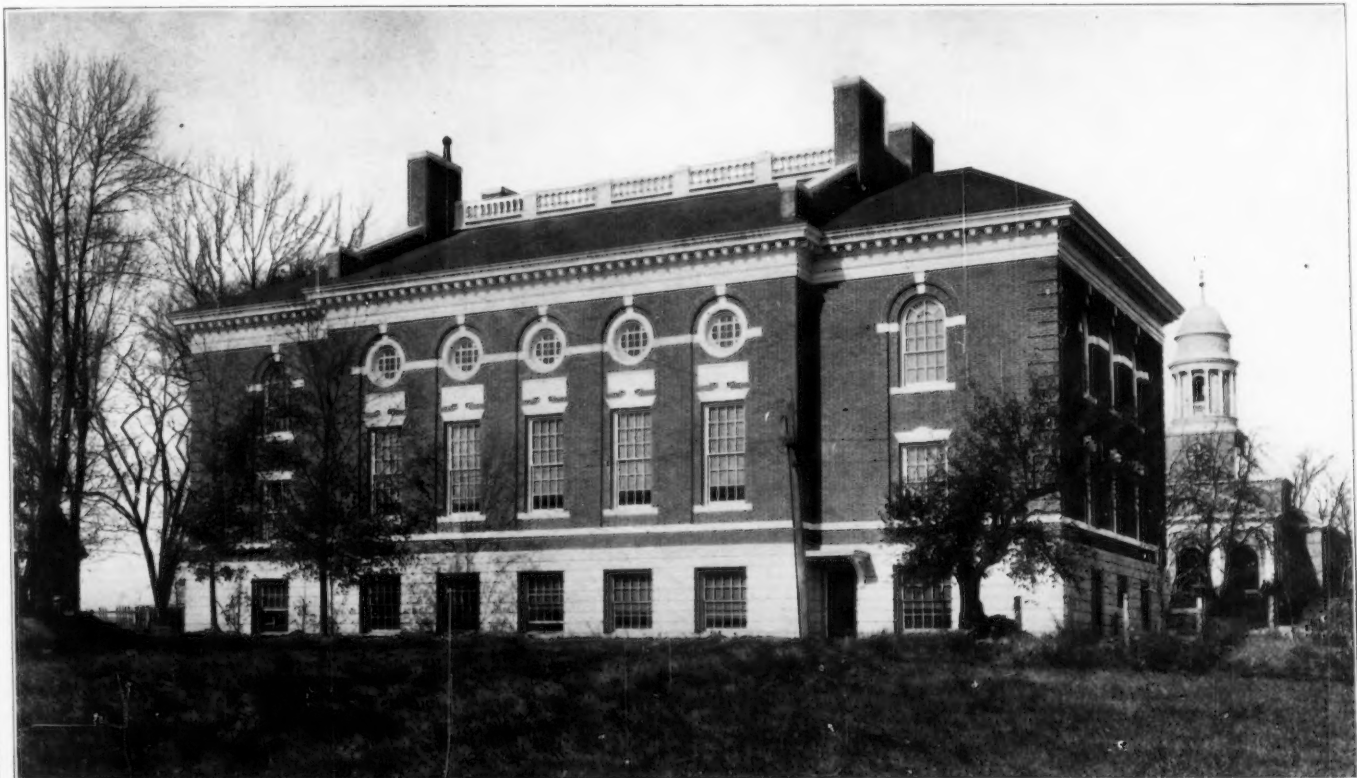


VIEW FROM LOGGIA, SECOND BAPTIST CHURCH, ST. LOUIS.
MAURAN, RUSSELL & GARDEN, ARCHITECTS.



VIEW FROM STREET TOWARD LOGGIA, SECOND BAPTIST CHURCH, ST. LOUIS.
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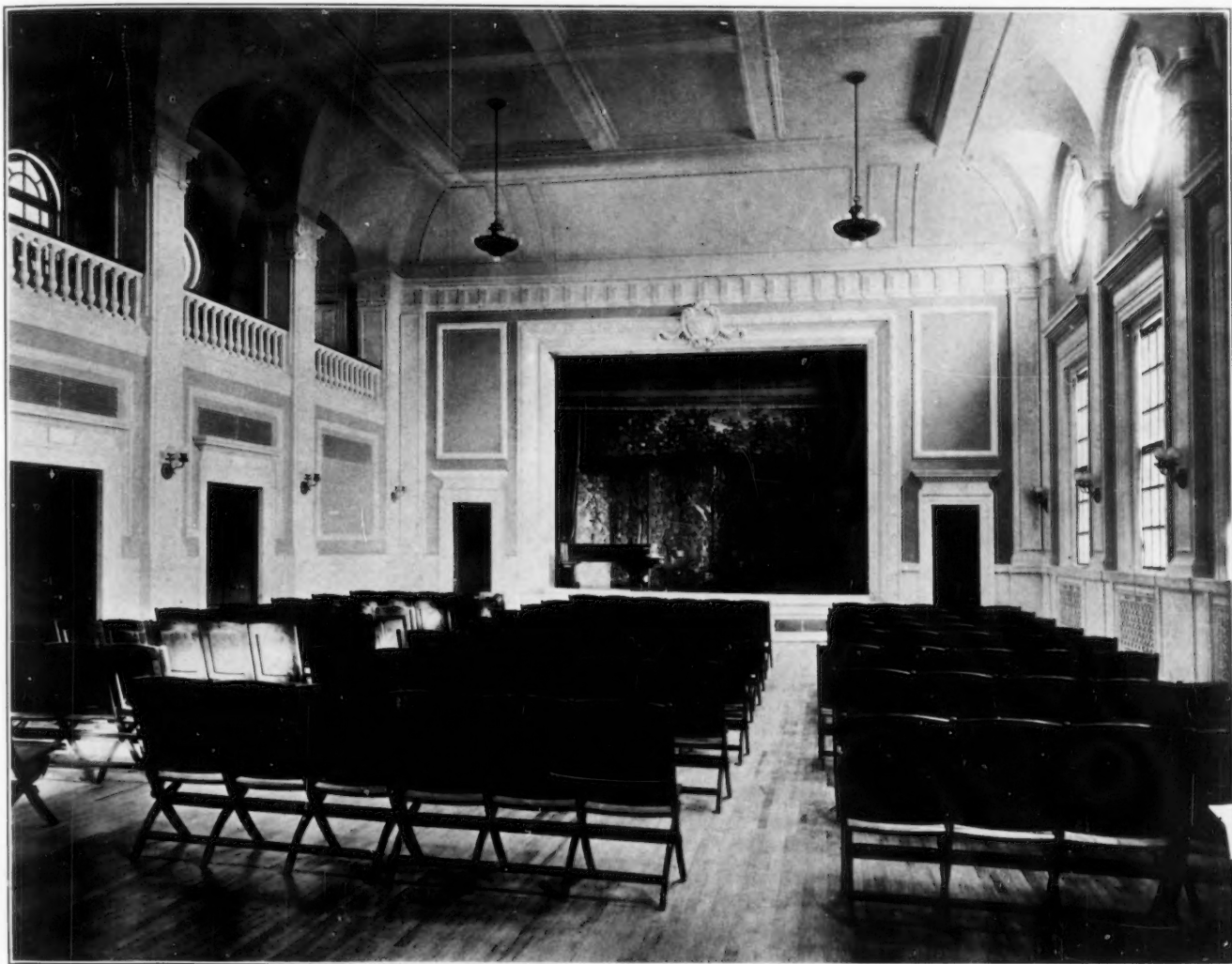




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1874

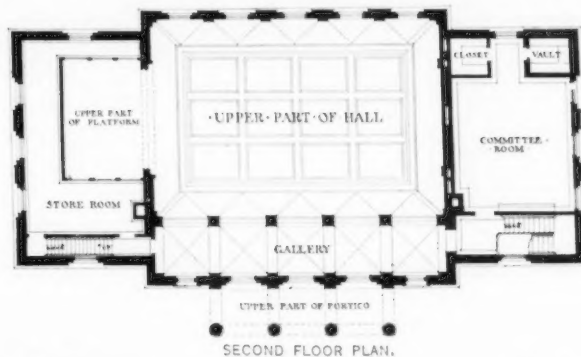
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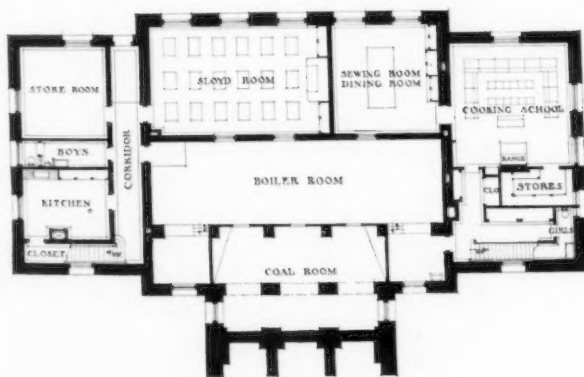
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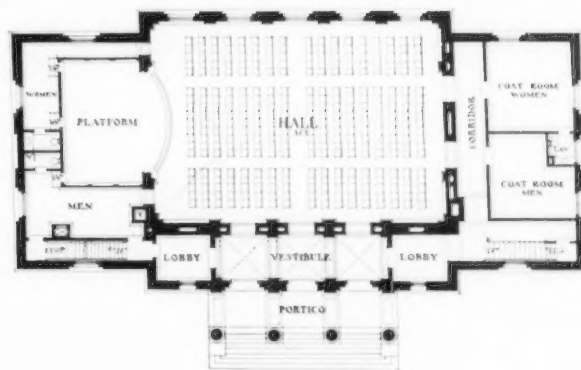
A. W. LONGFELLOW,
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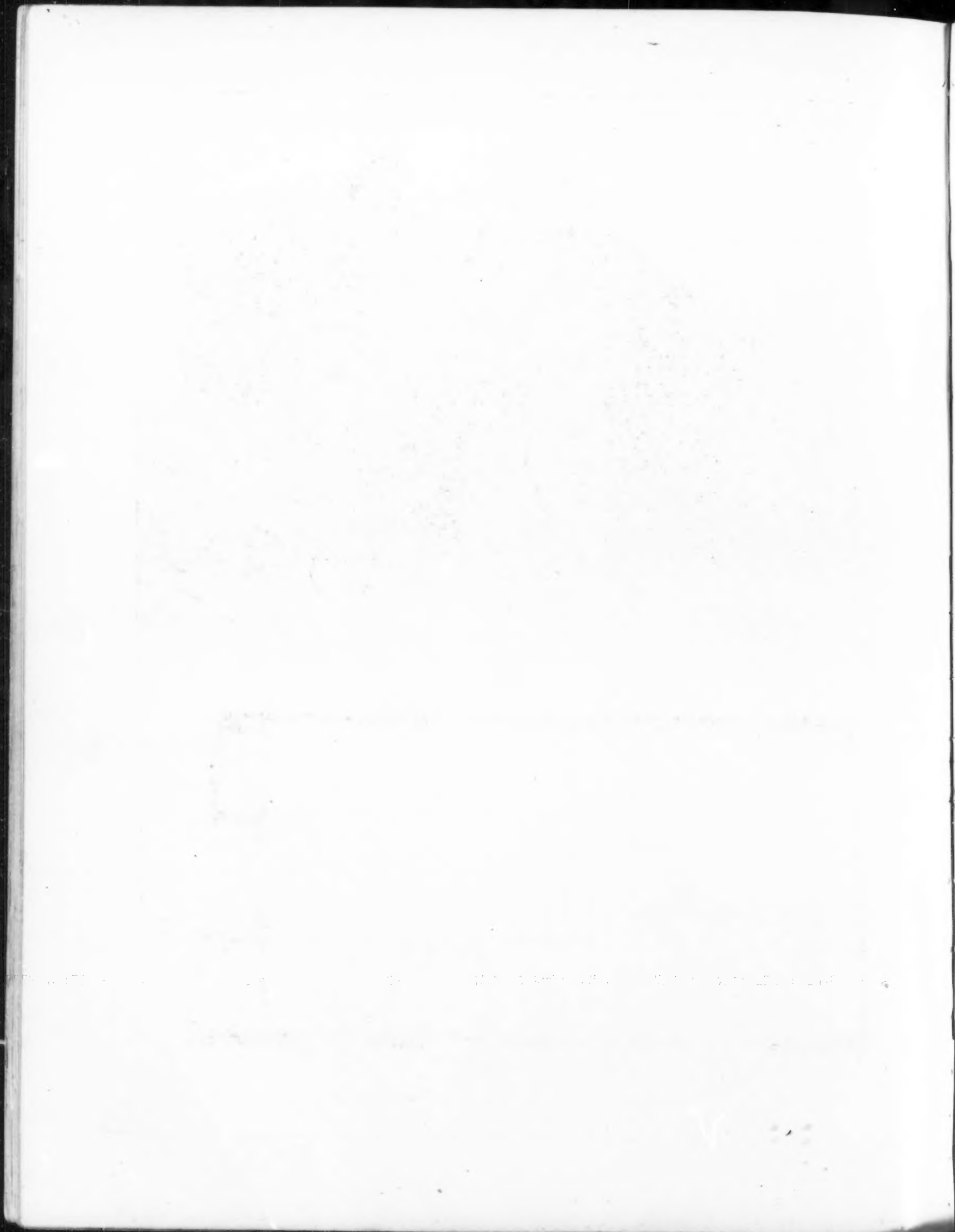
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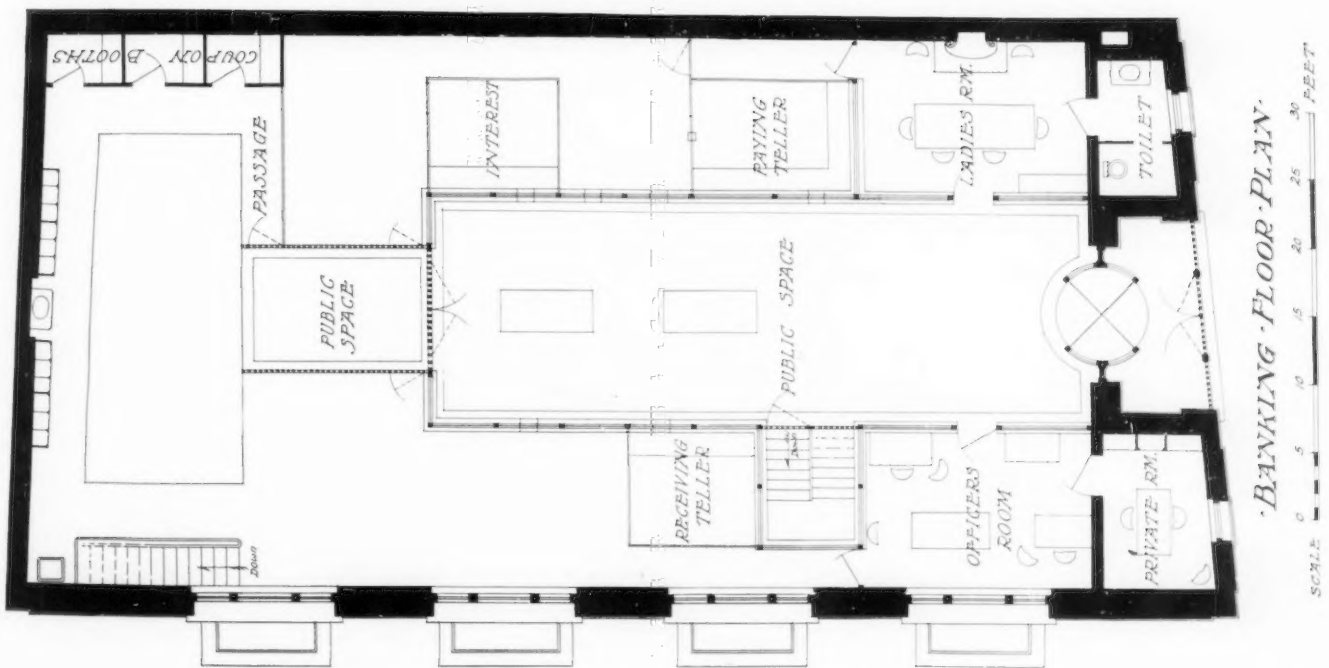


BASEMENT PLAN.



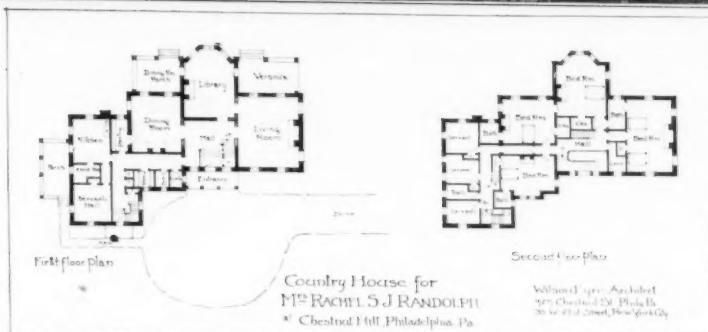
FIRST FLOOR PLAN.

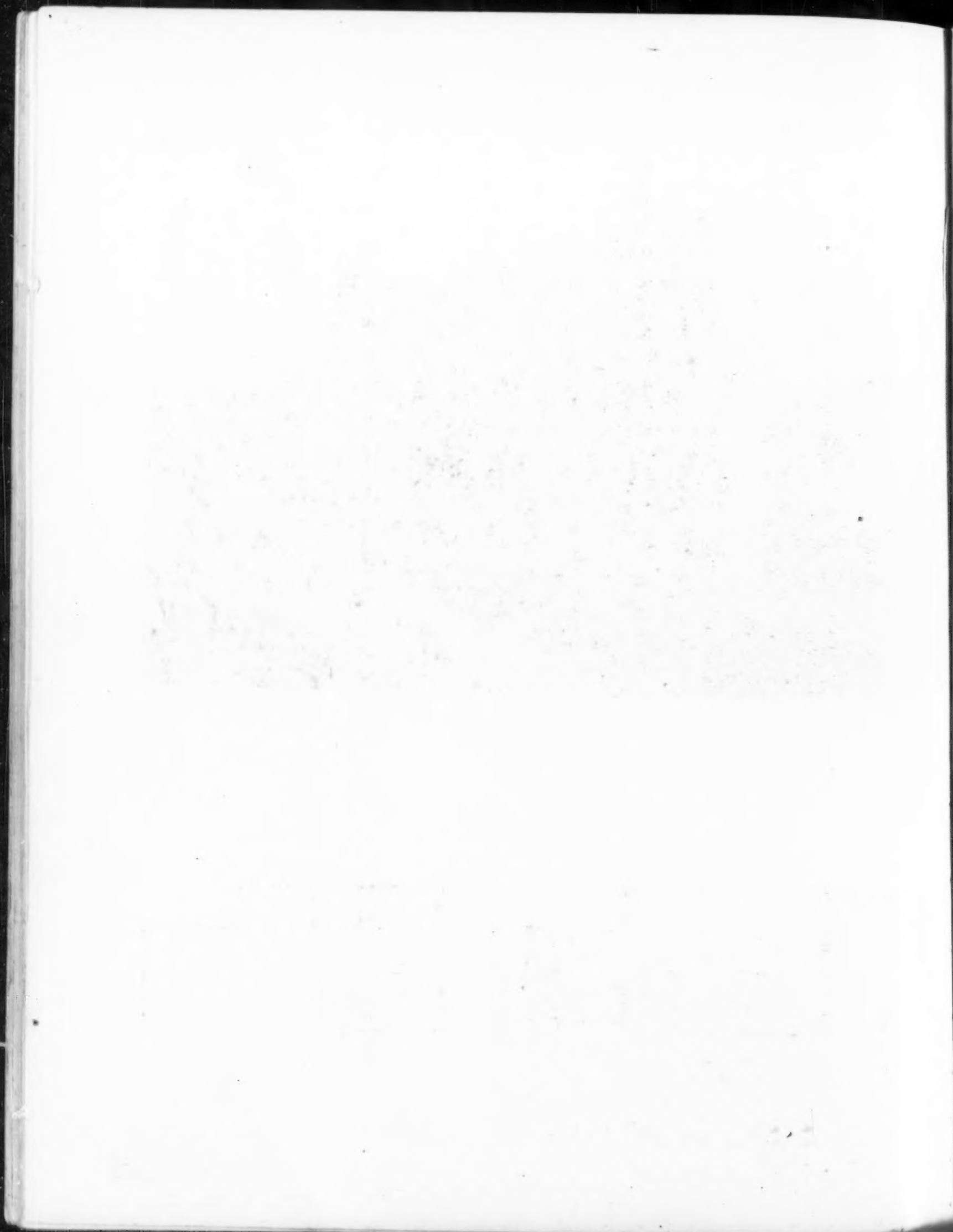




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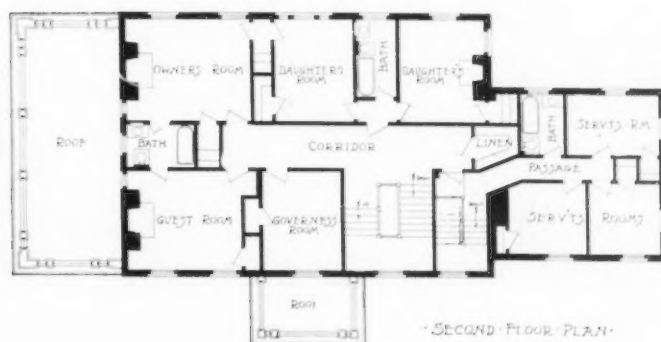
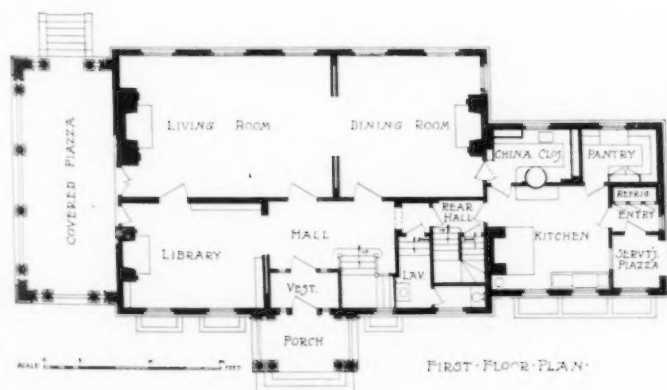




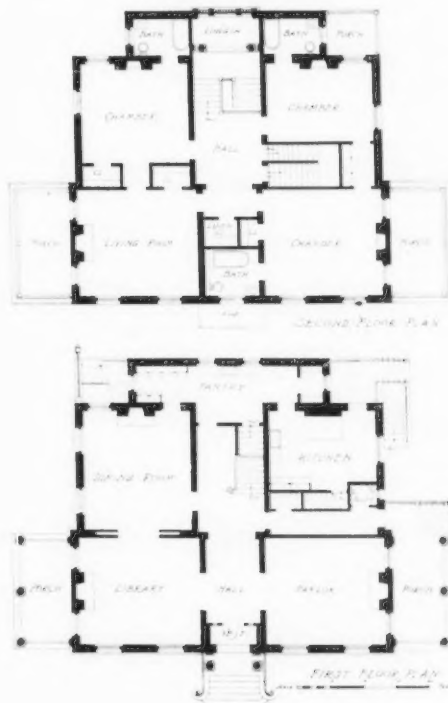




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